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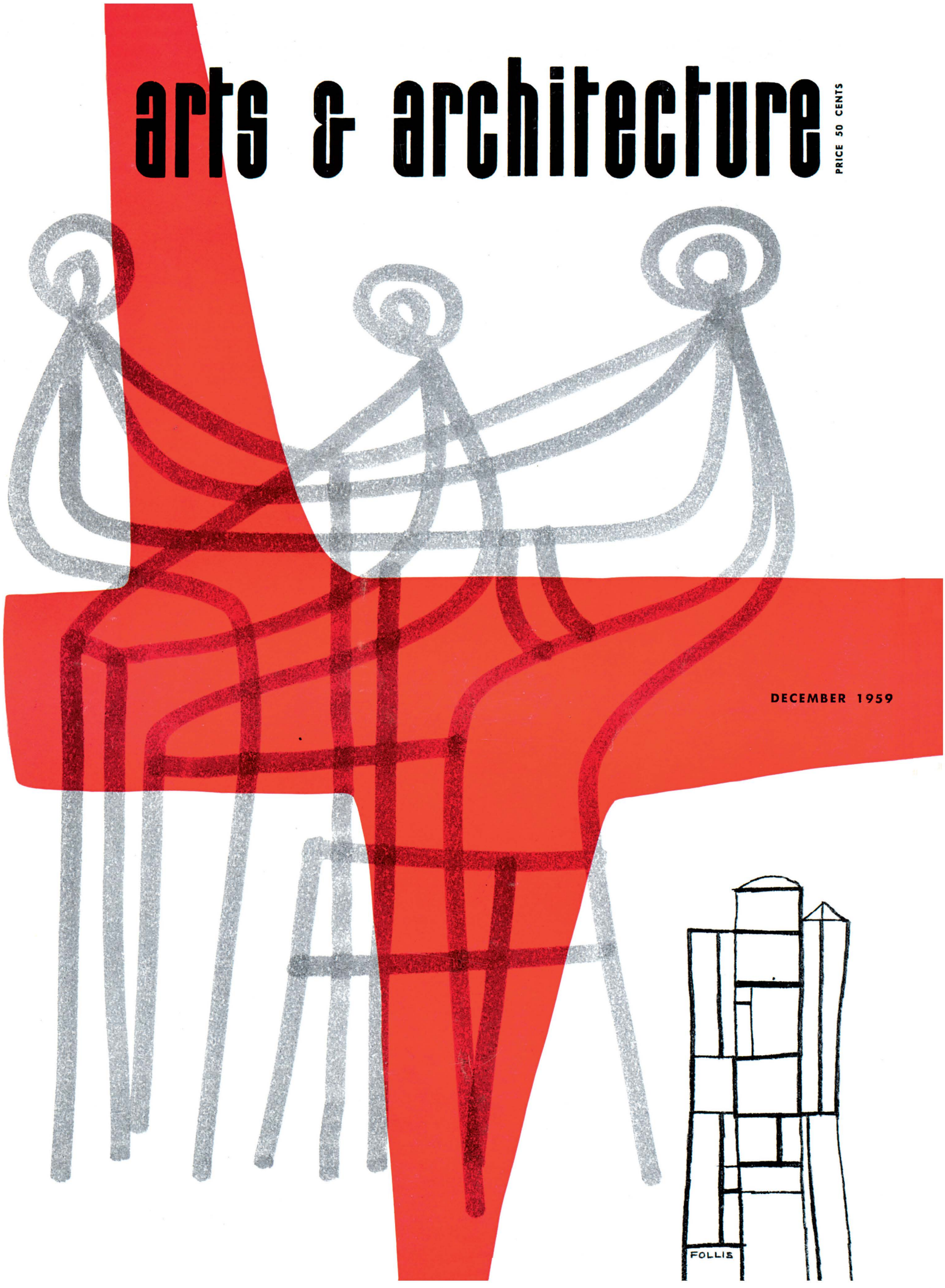

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Correction: On page 30 of our November issue the credits for the Office Building project should have been: Welton Becket & Associates, architects, engineers; Goleman & Rolfe and George Pierce & Abel B. Pierce, consulting architects.

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MUSIC

PETER YATES

THE AMERICAN COMPOSER: Part I

This series of articles, like the several on related topics that have preceded it, should be received as exploratory, however pronunciative. In this series, which will be served up to the reader not continuously but in spasms, if I can be wrong rightly I shall serve my purpose. I expect to work around, under, and behind the curious figure of the American composer, a creature who, in the words of one of them, is paid hush-money in the form of honors, prizes, fellowships, trips and residence abroad, if only he will keep his mouth shut about the actual fate of an American composer in his own country.

The composer who made this statement is Seymour Shifrin, one of the brighter names among the younger American composers of the present time: I had heard a recorded version of his Serenade for Five Instruments *(Composers Recordings)*, with some reservations but complimenting his taste for a Chopin-like delicate elaboration and embellishment. Then I heard at a university a live performance so harsh and gratingly unmelodious that I could not identify it as the same piece. Some time later I interviewed Seymour Shifrin at the KPFA studios in Berkeley, one of three composer interviews I put on tape that day. During the preliminaries of getting acquainted I told him about the two versions of his Serenade that I had heard: neither was according to his intention.

These taped interviews, averaging 15 minutes, are used as part of the hour-long *Chauvinism* programs, "for the glorification of American composers," I prepare for broadcast over KPFK and KPFA the first Wednesday evening of each month. Each program is designed to include, when possible, one work by a second American composer, who is recommended and his work briefly discussed by the featured composer. I do this to break down the feeling of individual exclusiveness that is so characteristic of the American creative scene, to give the composer being interviewed a chance to speak enthusiastically about the work of some other composer than himself. A few of the composers have used this opportunity brilliantly, for example Ingolf Dahl in describing the home, the personality, the painting, and the music of Carl Ruggles, and Gerald Strang in offering a nearly forgotten string quartet movement, consisting almost entirely of dynamic stress relationships among the parts, by Ruth Crawford. So many American composers, such a quantity of American music have been put aside and nearly lost, that I am grateful for every such reminder of native talent or genius we can place before our audience.

To carry through this project is by no means as easy as it might seem. Seymour Shifrin wished to compliment and include the music of Earl Kim, an American-born composer of Korean ancestry, but we could not locate a single recorded work by Kim that we could broadcast. Of Mr. Shifrin's own work nothing but the recorded Serenade appeared to be accessible. Between Berkeley and New York an effort is now being made to locate the necessary performances in such shape that they can be broadcast.

It is not that performances of music by these two composers do not exist or that we do not know of them, but the only performances we do know appear to be in every instance unavailable for broadcast because of restrictions imposed by the American Federation of Musicians.

Here is a very touchy subject, so coarse in imposition, so crudely damaging in effect, yet so delicate in consideration of the involved circumstances that it is scarcely ever discussed in all aspects. With apologies for what may be thought presumption, I shall try to summarize some facts.

During the last three decades the American Federation of Musicians has won for its members the highest standard of living enjoyed by the musicians of any nation. The number of its members has increased, as has the proportion of members who do not work regularly. In raising the standard of payment to its members the union has increased the discrepancy between American and European musical wages. As a result, more and more music intended for sale or use in America is being recorded abroad. Aside from popular music, which for competitive and other reasons must be recorded here, a very large share of the serious recorded music sold in this country has been recorded elsewhere, the motion picture storehouses are piled with background music of all sorts turned out

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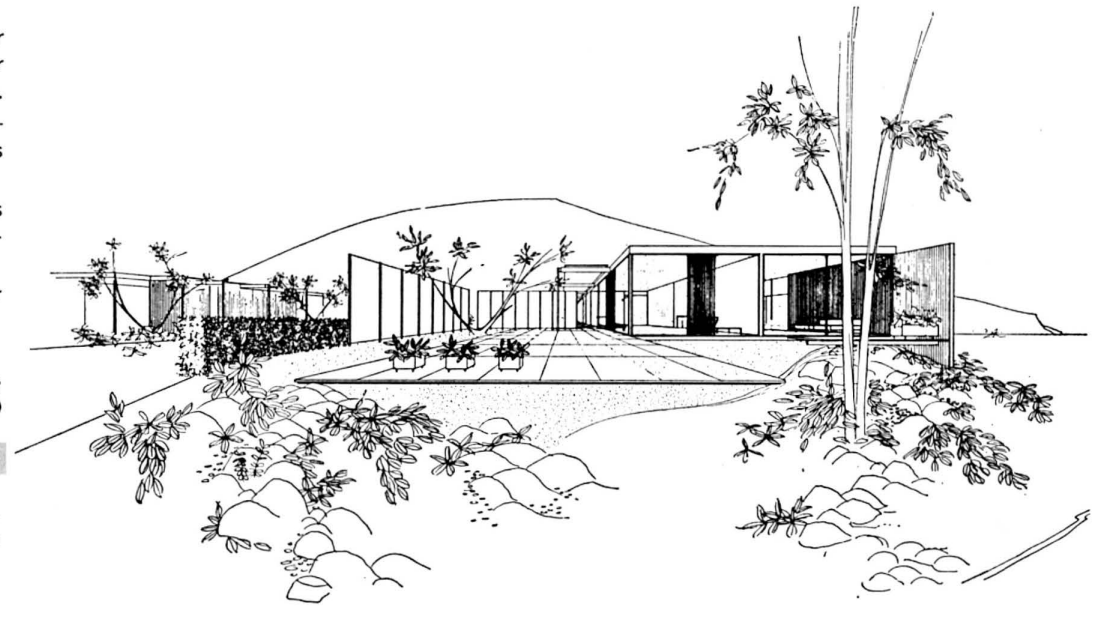

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where the costs are cheaper, and imported tapes of European concerts and festivals turn up at every level of the broadcasting circuit.

The chief victim of the high standard of American musical living maintained by the Musicians' Union has been the serious musician. When he is on the inside of the game and has a contract, he lives well; when he is on the margin, has no contract or one for only a part of the year, as when working for a local symphony orchestra with a short season, he lives marginally. Having raised living standards the Musicians' Union must now try to increase the spread of year-round musical work. I use the term "work," because a large part of the business of any professional musician, apart from a few top-ranking solo performers, consists of "jobs" having relatively slight musical merit, entertainment or commercial music, or teaching.

The principal competitor of the American live musician is recorded music. When recorded music consisted of four-minute platters, the expense and inconvenience of building and maintaining a recorded musical library, whether serious or popular, cut down the mechanical competition to manageable size. The slow making of records gave work at least in proportion to what was lost when these records became a substitute for live music. Indeed, it was the record, supplemented by radio broadcast, which built the enormous demand for music of all sorts that now exists in this country.

That demand, as will always be the case, brought about its satisfaction in the long-playing record, twenty-five minutes instead of four minutes on each side, fifty minutes of music now costing no more than the former eight minutes, and the storage problem eased to small space. Fast following the long-playing record came the tape, flexible in regard to length, higher in fidelity than the platter and vastly cheaper to record and process—but not yet cheaper to distribute in quantity reproduction.

Far more serious, the portable tape machine could go anywhere, pick up a concert adequately with a minimum of attention to recording problems; and although the mass reproduction method of dubbing does not yet compete with the mass reproduction of discs, a few dubs could generate more and more dubs, though of steadily diminishing quality, which might turn up anywhere as a substitute for live music. Particularly on radio, tape began taking the now relatively few places still reserved for live musicians. The Columbia Broadcasting System had maintained for two decades its own symphony orchestra that played during the summer the Sunday noon hour otherwise reserved for the seasonal broadcasts of the New York Philharmonic Symphony. This orchestra was disbanded and the hour filled in during the summer by tapes of summer festival concerts recorded in Europe.

When Columbia belatedly got around to extending similar courtesies to a few American summer festivals, the Musicians' Union soon intervened to prohibit the rebroadcasting by tape of an American concert, unless an equal orchestra of live musicians was paid stand-by time for the period of the broadcast. I do not argue the fairness, the equity, or what not, of this decision. Columbia folded its American experiment and returned full-time to the European festivals. The American festivals suffered. The public lost touch with what is going on in our own country. Nothing was gained by the American musicians. The victory was entirely negative.

The European orchestra, festival, artist were advertised nationwide at the expense of the American. The American record-buyer, when he went shopping for records, had been conditioned to prefer the European orchestra. And this at a time when a dozen or more American orchestras are among the best in the world. While the American orchestras were being met abroad with ovations, the majority were having to compete, at the very level of musical interest where leadership becomes effective, with imported reputations. On records and on the air the interested listener would hear, say, a dozen fine performances recorded by l'Orchestre de la Suisse Romande, a provincial orchestra, if we think of the community which must support it, in comparison with one performance recorded by the orchestra of his own community. In fact, considering the thousand or more American community orchestras, he would be lucky to hear any record at all made by his own community group.

In a nation where advertising has become an article of faith, where hundreds of millions of dollars are spent yearly to push the sale of one product in competition with another almost exactly like it, need I argue the implications!

Now I approach heresy, and—don't kid yourself!—for heresy on this subject I can be burned, my musical projects discommoded, my musical associates put to inconvenience, all at the discretion of a few union officials, against whom I could have no redress. Before any of my devoted readers rush in to pluck a brand from my burning, however, let me explain: I am not a member of the union; I do not make any part of my living through the union; I do not belong to any dissident faction of the union; in my twenty years of musical activity I have always put foremost the initial statement published on my first concert program, "These concerts are for the benefit of the performers. . . . "

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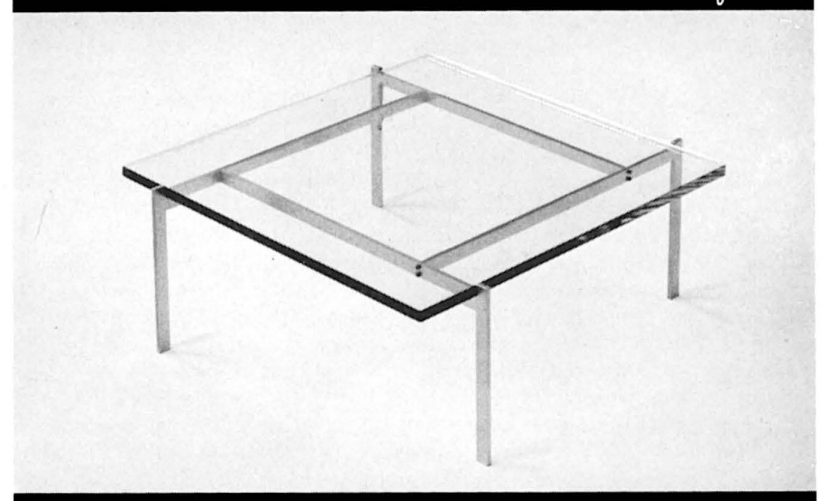

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For fifteen years, through Evenings on the Roof, I provided live performance opportunities in that field of music where the top-flight musician most enjoys himself and where he is given the least opportunity, chamber music, to as many as 150 different musicians in a season. For this activity I received no stipend and in some years no expenses. In my present spare-time musical activities, via FM radio, I am working to increase the portion of my program time that can be allotted to live musicians, and I am laboring to set up other projects involving additional budget and additional use of live musicians. For this work also I receive no fee and a very small monthly expense account.

All these heroic facts I fling in here, to dampen my burning, if it should come to that, but primarily to emphasize the fact that I have worked in harmony with the union throughout my activities and, though I have disbelieved in certain of its policies, have never quarreled with the union or its officers on any subject. When I went to the union with a fee-system somewhat different from that on the book, though not less in total, I was given a most courteous hearing and consent. In a bad year the union came to the assistance of the concerts with a gift of money.

Having set the scene for heresy, let me proceed with it. I am convinced that the policy of the Musicians' Union to throw all responsibility for the organization of American musical activities, orchestras, festivals, chamber music series, composers' concerts, on the shoulders of amateur or professional organizers, while assuming no responsibility for the success or failure of these projects, has been defeatingly wrong. What group should be more interested in the success or failure of these projects? What group can be more interested than the Musicians' Union in the building up of musical activities in every American community—and I do not mean imported so-called Community Concerts.

Yet the Musicians' Performance Trust Fund, in collaboration with the Los Angeles local of the union, puts on 52 weeks a year chamber

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music concerts at the County Museum, free to the public and freely broadcast, in competition with other local musical activities, such as the Monday Evening Concerts, which are supported by paid subscriptions and which are now forbidden to be broadcast except at a fee-scale prohibitively greater than that paid by the Museum concerts.

I do not say that the Union is wrong to do this. Making and enforcing such rules is their business, not mine.

I have myself provided programs for the Museum concerts. I believed then and I believe now that in a community of more than two million people we cannot destroy the potential audience for live music by broadcasting local concerts. The broadcasts can only enlarge the potential audience. Which orchestras draw the biggest crowds when they go on tour—those that have been seldom recorded and broadcast or those which have been most extensively heard? Which soloists, quartets, chamber orchestras, musical comedians, jazz bands draw the most dependable audiences—those which have been the most heard by every reproductive means or those which have been heard the least? Oh, you say, but they are the most famous. Uh-huh.

So I believe that the Musicians' Union should throw itself into the business of keeping local music-making alive, should promote it by every means, not merely stand by with a rule-and-fee book and watch local music-making struggle to exist.

You know, we have a curious attitude towards local music. Committees are formed, campaigns are run to raise money to support it, and after the money has been raised the concert promoters proceed to offer the public just the same time-honored masterpieces that can be better enjoyed in a perfectly routine recorded performance. Sometimes the musical director thinks up this spontaneous solution all by himself; sometimes a committee has to sit and mull about it. Anyhow, the decision is this: audiences are interested only in the very best music; therefore we shall give our audience only masterpieces. In this context, masterpieces are defined by familiarity.

So we come to the argument put up by the new man in *Harpers,* he calls himself *Discus.* And I wish to make clear to you that *Discus* understands his position between the high-toned and the presumably highbrowed: he understands it, but the reader, he assumes, doesn't.

What does *Discus* take for granted? Well, he takes for granted that the type of people who read *Harpers*—Winthrop Sargeant feels the same about the type of people who read *The New Yorker*—like to believe that what they know about music, as a cross-section, represents exactly what any intelligent person ought to know about it. *Discus,* like Mr. Sargeant, bravely defends his public, with heroic rationalizations, from any music that in his estimate might surpass their comprehension.

Listening to Stravinsky's *Threni, Discus* tells us, he was "set off on a train of thought" about Stravinsky and his music. "The chances are," he admits, "that nobody is going to put up too much of a fight if you call Stravinsky the world's greatest living composer."

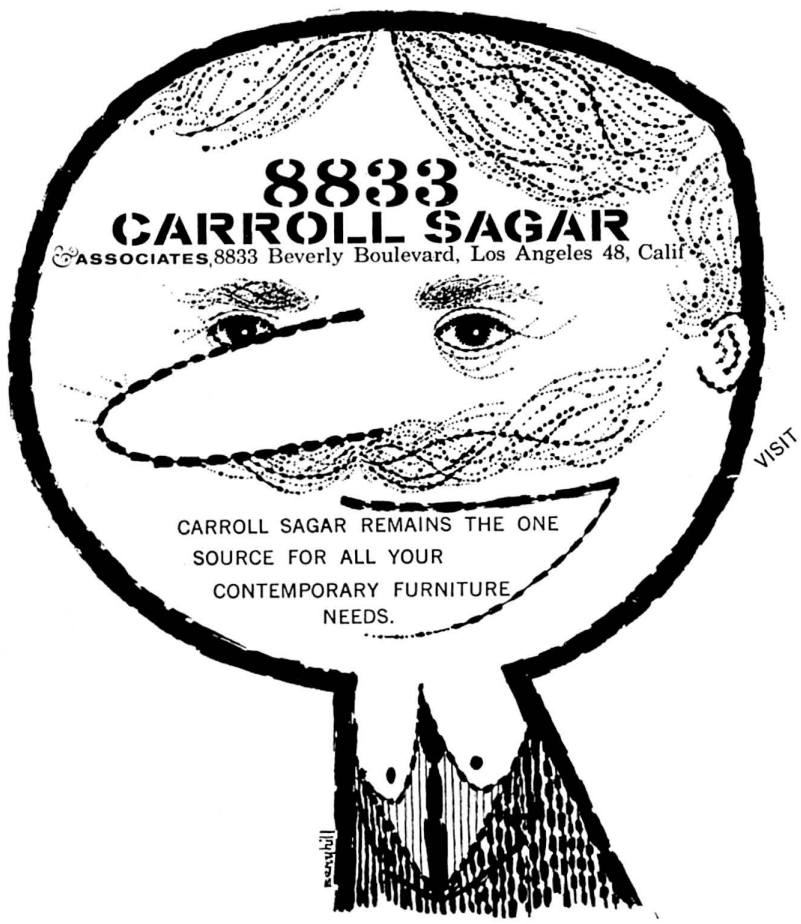
Discus recognizes the "epical" impact upon the creative mind of *Sacre de Printemps*—though he might not have been so sure of that as late as 1930—then goes ahead to explain that most of Stravinsky's later music hasn't been so popular. Though you can still buy nearly all of it on records, a good deal of it is "literally unknown to much of the concert-going public." Well, for that matter, how many of the works of such famous composers, immensely popular in their own times, as Machaut, Frescobaldi, Couperin, Alessandro or Domenico Scarlatti, Handel, Mendelssohn, Spohr, or Debussy, is literally known by much of the concert-going public? I would say that those who have more than a slight knowledge of the works of these composers also know their way around in Stravinsky's music, but they didn't learn what they know at concerts. They learned it from records.

"Nor does the public like dissonance," *Discus* goes on to tell us, "though their tolerance is slowly increasing; and even for an age of dissonance Stravinsky can be uncompromisingly dissonant. Too, the strict organization of his material, its quasi-mathematical relationships, its lack of sensuous contour, its over-riding intellectuality, its occasional preciosity, its automatic avant-gardism, its Picasso-like purposeful distortions—all these make for concentrated and difficult listening to which the average music-lover will not subject himself."

But he will subject himself to all of these in *Rite of Spring.* Familiarity in this case breeds attractiveness.

You see, all the music-critical cuss-words, and *Discus* might as

(Continued on page 28)



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ART

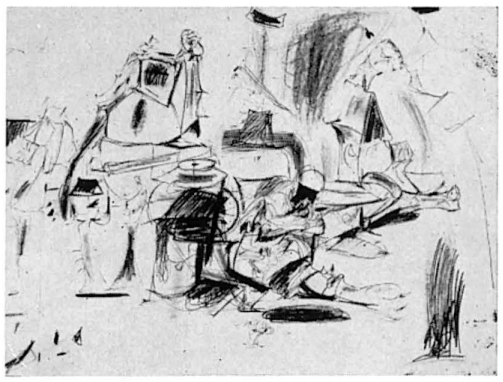
DORE ASHTON

If ever there were a metaphoric sculptor it is Louise Nevelson. Her dusky wood constructions, exhibited in a dramatic ensemble at the Martha Jackson Gallery, are eloquent symbols of simple, archetypal emotions. She is an adept of the cryptic, of all that is secretive, all that harbors the promise of revelation.

André Malraux once suggested that until modern art goes underground—and he meant it literally for he was referring to the crypts of early Christian Rome—it can never fulfill its function of mystery. Nevelson, more than any sculptor to date, has understood that function. Her show is installed to create a total ambiance; a dream-suspended universe of what she has called the "inbetween places."

Nevelson's metaphors are flexible, but they are all based on the axiom that the half-revealed excites the human psyche more than the fully illuminated. Her consciousness of emotional paradox becomes her esthetic lever: Man is inquisitive, naturally endowed with investigative instincts. At the same time, he resists total knowledge. He cherishes the last dark corner, the game of infinite puzzlement. In his folk art, over and over again in history, he makes the egg-within-the-egg-within-the-egg. He builds armoires with secret drawers; gardens with hidden bowers; doors with hidden keyholes. At his most unimaginative, he maintains several safe deposit boxes. He *needs* to dream of shadows.

It is man's secrecy, his passion for bafflement, that Nevelson finds



Arshile Gorky

Courtesy Sidney Janis Gallery

Photograph Oliver Baker

metaphors to match. Tier upon tier of her shadowed boxes line the walls of the gallery, each with its unique secret, each with its impenetrable shadows. Great columns, totems, mark off the irreal spaces on the opposite walls. Some even hang suspended from nowhere, for the ceiling is obliterated by Schuyler Watts' special lighting.

The lighting unites the show, although Nevelson's matte black uniformity doesn't really need uniting. But the lights are right for they bleed out the blacks into positively lunar shades of silver, greenish silver and reddish silver until the eye no longer knows what black is—if it ever did—and still less what white might be. The lights also dissolve the contours of the room, making the objects themselves the chamber—they become, in fact, the furnishings of the psyche, and also the symbol of the psyche. The doors, slightly ajar, that so often appear in Nevelson's constructions are so easily transformed into the doors of the soul. They so easily correspond to the myriad images poets have fashioned of the container of the soul. I think of one such image—a letter Mallarmé wrote to Aubenel in 1866:

> "Tout homme a un secret en lui, beaucoup meurent sans l'avoir trouvé, et ne le trouveront pas parce que morts, ils n'existent plus ni eux. Je suis mort et ressucité avec la clef de pierreries de ma dernière cassette spirituelle. A moi maintenant de l'ouvrir en l'absence de toute impression empruntée et son mystère s'émanera en un fort beau ciel."
>
> (Every man has a secret in him. Many men die without having discovered it and they will not discover it because dead, neither they nor their secret remain. I died and am resuscitated with the key to the jewelled treasure of my last spiritual casket. Now I shall open it in the absence of all borrowed impressions, and its mystery will emanate in the most beautiful of skies.)

Nevelson's exhibition is called "Sky-Columns-Presence."

* * *

Arshile Gorky's late drawings—from 1943 to 1947—at the Sidney Janis Gallery prove him a master of the intimate focus that is peculiar to the twentieth century.

Until 1900, the dialectic involved in construing pictures was between centrifugal and centripetal forces. There was always a salient form from which a picture dilated or upon which it converged. But after 1900, when it became impossible to hold a fixed perspective, artists discovered many systems of relating forms in space, relying more on secret enjambements, disparate rhythms, repetitions, occult balances. No single artist achieved the new relationships and Gorky's own use of vignetted forms was a common convention. But what the drawings reveal is not that Gorky was an impressionable eclectic, but that his temperament was luckily attuned to his time.

Certainly his encounter with prominent surrealists like Breton and Masson was crucial. But Gorky was predestined to make these "polymorphous" studies, as his earliest drawings indicate. According to Harriet Janis, he had already experimented with pages of loosely related forms in the early 1930s.

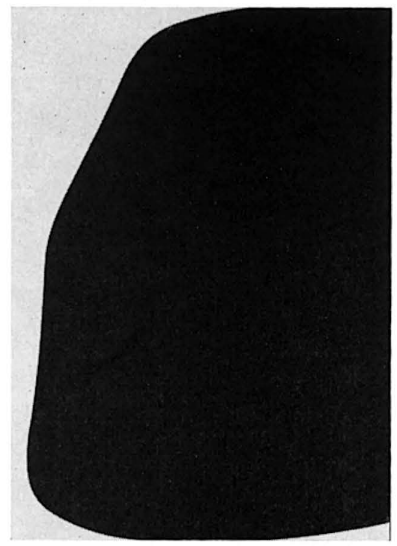
Probably Masson, more than anyone else, had a conceptual affinity with Gorky. Masson, who was in the United States from 1941 to 1945, had long before articulated his concept of drawing. He thought of his drawings as "polymorphous plays that I orchestrate." His interest in metamorphosis and "animate nature" led him to draw without regard for perspective, resulting in pages of curiosae splayed willy-nilly over the quadrangle of his drawing paper. Probably these drawings influenced both Pollock and Gorky. (Curt Valentin published Masson's "The Anatomy of My Universe" in 1943.)

But Gorky was not essentially a surrealist. His interest was in the study of intimate structure—of tiny flowers, bugs, human anatomy. And he didn't share the surrealists' enthusiasm for confounding the eye. Rather, judging from the sublimely explicit rendering in these drawings, Gorky wished to bring a fresh insight to bear. He wanted to reveal *what was there* in a way that could not be either ironic or literary, as the surrealists' drawings could. Only rarely did he indulge in Devils' kitchen fantasies, or Archimboldesque play. Most of these drawings are searching studies of the universe-in-little, a universe tilted to the special eye.

* * *

No wayward strokes, no telltale signs of erratic individual temperament appear in Ellsworth Kelly's paintings at the Betty Parsons Gallery. Yet, they are unmistakably the work of a richly endowed artist. Kelly is one of the few painters who have been able to carry out Mondrian's program of neutrality in the special sense Mondrian meant it. Through artistic audacity, Kelly has been able to turn a difficult proposition—that art should be neutral, or above the petty vanity that makes it an extension of an individual soul—to artistic advantage.

The only other painter who comes near this is Victor Vasarely



Ellsworth Kelly

Study for Aloe

Photograph Oliver Baker

who also uses severe means—saturated color and pure forms—to recognizably personal ends. But even Vasarely has not gone as far as Kelly, who paints large, and whose sharply profiled forms show considerable range. He uses ellipses, arching crosses, half-moons, and in one instance, a huge, irregular half-circle covering nine-tenths of the canvas. An infallible color instinct carries his painting beyond the optical illusion that usually dominates geometric painting. Kelly seems to be able to avoid the traps inherent in flat painting, and for this alone, he is to be praised.

* * *

The David Park exhibition at the new Staempfli Gallery was a

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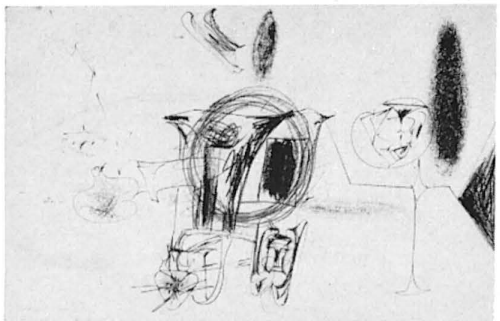
great disappointment. It had been heralded as the "real thing," the germinal source for the whole West Coast figurative movement and I was naturally hopeful that it would provide a raison d'etre for the recrudescence of figure painting. It did not.

The trouble seems to be that David Park, who was for a brief time a non-objective painter, and an "abstract expressionist" accord-



Arshile Gorky

Courtesy Sidney Janis Gallery

Photograph Oliver Baker

ing to Thomas Carr Howe, thinks that abstractions have no subjects. Explaining his shift to the figure, Park said: "I saw that if I would accept subjects I could paint with more absorption . . . with subjects I feel a natural development of the painting rather than a formal, self-conscious one."

But what are the "subjects" of his figure paintings? With a stunning monotony, Park paints anonymous figures in empty places. He does not endow them with expression or bodily gesture. On the contrary, with repetitious, utterly predictable strokes, he flattens their contours, blots out their features and reduces them to parts of a picture—a picture that is repeated again and again. His color is heavy, applied expertly but lifelessly, and his structures are carpentered rather than articulated. It is as if a German expressionist had been resurrected, cleansed of his passions, and rendered willing to paint just to paint.

* * *

Literary note:

Mr. Hilton Kramer, who is editor of Arts Magazine but who I often suspect would rather be editor of Partisan Review, recently devoted a vigilante essay to the defense of syntax and the felicities of the English language that he finds shockingly absent from all art criticism, except, it seems, his own. The pretext for his article was the publication of the first series of monographs on living American artists since the 1930s (published by George Braziller).

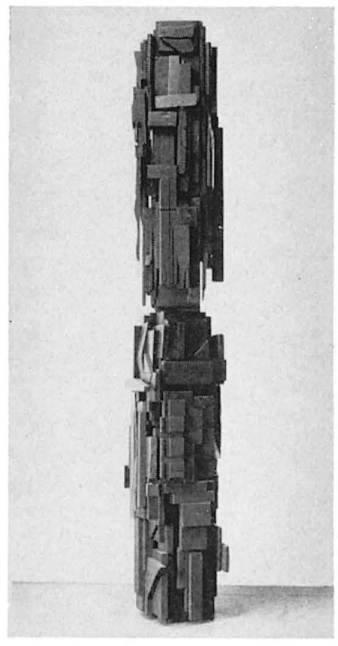
Reading Mr. Kramer's testy prose I couldn't help thinking of Mr. T. S. Eliot, who, though an avowed traditionalist, has never reached the pursed-lip certainty of Mr. Kramer in his evaluation of the critic's job.

Mr. Eliot, in fact, is not quite sure. But he offers a working thesis which, though intended only for literary criticism, covers the art critical problem as well. The critic's job he says, in "The Frontiers of Criticism," a speech written in 1956, is "to promote the understanding and enjoyment of literature." He may, on occasion, be called upon to condemn the second-rate and expose the fraudulent, but "that duty is secondary to the duty of discriminating praise of what is praiseworthy."

Perhaps Mr. Eliot's stress on the "enjoyment" of poetry (art) would make Mr. Kramer, an arch-puritan, uncomfortable. He resents the enjoyment factor in contemporary painting. His very first sentence belies this: "The deluge of books about American artists is upon us." The very idea. Especially since, as Mr. Kramer points out tellingly early in his essay, it is so hard to get "literature" published these days. According to Mr. Kramer, the only reason these books are being published at all is commercial. "Since these monographs can be produced more readily than what used to be called 'literature' they open up a promising new vein for the publishing business. Each season's publicity is sure to turn up half a dozen geniuses as new subject matter."

As if that isn't bad enough, Mr. Kramer reveals to us that it is not only the publishers who work the promotion racket. Museums, critics, dealers and artists are all in on the plot. But worst of all, critics. And history is going to have its revenge. What Mr. Kramer pejoratively dubs the "poetic school of criticism" (it appears to include everyone but him), will be exposed. As he slyly puts it: "I think future historians will find it significant that the 'poetic' school of criticism, particularly as it concerns Abstract Expressionist painting, came forward at precisely the same moment that collectors and museums began buying pictures."

All of this is a prelude to Mr. Kramer's attack on his editorial counterpart, Mr. Thomas B. Hess, editor of Art News and author of



Louise Nevelson

Totem IV

Photograph Rudolf Burckhardt

the monograph on deKooning. (He also takes care of Frank O'Hara, author of the Pollock monograph, and Gene Goossen, author of the Davis. But the real target, I suspect, is Hess.)

Mr. Hess has offended Mr. Kramer's literary sensibility. What Mr. Kramer objects to is the *writing*. This is evident since Mr. Kramer exercises none of his critical prerogative in attacking Hess's interpretations or analyses of the paintings. He confines himself to quotations of particularly turgid passages, out of context of course, and leaves it at that. *Anyone* who loves literature must reject the book.

I am a literature lover. And I am fairly conservative. But I am also an art lover and willing to put up with what is admittedly a thick, vernacular style if the author has something to tell me. Like Mr. Eliot, I find that "the critic to whom I am most grateful is the one who can make me look at something I have never looked at before, or looked at only with eyes clouded by prejudice . . . " And Mr. Hess, who knows his subject, made me do that.

In this monograph, Hess has carefully studied deKooning's oeuvre and offers a group of picture analyses that are penetrating, often inspired. Even if his syntax slips now and then, Hess is interested in paintings and he communicates his knowledge and enthusiasm.

As for O'Hara, Kramer is certainly stretching it a bit to call *him* a bad writer. If the O'Hara book fails, it fails precisely because it is good writing with insufficient attention to works of art. Even so, it is an imaginative essay with flashes of insight and a welcome addition to the growing Pollock literature.

After Mr. Kramer's repeated attacks on everything written about artists he doesn't like, we can only assume that he is trying, by fair means and foul, to obstruct the enjoyment and understanding of contemporary American painting. This Savonarola bit has gone to his head.

JOSEPH DEC. 28—JAN. 16

KONZAL

SCULPTURE

BERTHA SCHAEFER • 32 E. 57

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notes

in passing

The days of cultural tribalism are over; we no more have separate cultural universes. East and West have come together, never to part again, and they must settle down in some kind of peaceful coexistence which will eventually grow into active, friendly co-operation. That is essential for the future of the world, the welfare of the world itself.

There are many ideas about East and West which are somewhat misleading in character. There are some people who argue that the East is mystically minded and the West is empirical in its outlook, one is more religious, the other is more scientific, but these distinctions have arisen only in recent times. China has contributed to us many great scientific inventions: the compass, vaccination, paper, printing, silk. India has contributed logic, metaphysics, grammar, mathematics. It is in the last three hundred years that the Asian countries lagged behind, and Western nations made spectacular achievements in science and technology, so that the contrast is emphasized by the material backwardness of the Eastern nations and the progressive character of Western nations.

This is true only for a few centuries; I remember a great statement made by Lord Acton who tells us he who looks at the last three hundred years overlooking the last three thousand has no proper historical perspective. East and West are not categories indicative of different forms of consciousness or different systems of culture. They are aspects of every human being—religious and scientific, spiritual and rational. These represent two sides of human nature, but sometimes the emphasis is more on the religious side, sometimes more on the scientific side.

The distinction is only one of distribution of emphasis. We have great traditions of idealism from the time of Socrates and Plato down to our own day, and we have also great scientific achievements made by Eastern nations. We should not therefore look upon these expressions, these large generalizations, as more than working hypotheses.

But now the East is in ferment; Asia is awake, Africa is on the move. They both wish to throw off the dead hand of the past and join in the stream of human progress. There have been political and economic revolutions and also revolutions of awakened desires, of roused hopes. If these longings are not satisfied, if we are not able to bring about at least a partial fulfillment of these very legitimate aims that Eastern nations today have, there will be no security for peace in this world. If we want to have enduring peace it is essential for us to emphasize the desirability of satisfying these aspirations of the nations of Asia and Africa.

There is another project: the extension of education in Asian regions. Literacy is essential, we must acquire knowledge, we must learn how we can keep ourselves healthy, literate, modernist and progressive. We suffer from disabilities, but I should like to stress that merely to attain literacy is not enough.

Plato said in Charmides: "It is not life according to knowledge which makes men act rightly and be happy, not even if it be knowledge of all the sciences, but one science only, that of good and evil." Science and technology, medicine and surgery, industry and commerce will provide us with the framework of our society, but without the knowledge of good and evil they will fail us. That knowledge is the science which enables us to take interest in the pursuit of truth and in curing the ills of suffering humanity.

Our intellectual achievements are great and our technological advance has been outstanding, yet we live on the brink of fear, at the edge of a precipice and in perpetual fear of falling over it. We do need therefore that ampler meaning should be given to certain common concepts which belong to all traditions of the world—the dignity of man, the need for compassion, understanding.

We constantly speak of the inward presence of the divine in the human being, and all the great religions are an invitation to human beings to grow and change their nature; though our nature may be limited, we are capable of intimate unlimited developments. They tell us that human nature need not be what it happens to be at the present moment. There is a capacity for self-renewal in the human being. This assertion of the spirit in man is the hope of the world.

If one man suffers, the whole of humanity suffers, for all humanity has become one today. It is to the development of the oneness of mankind that we must make the great contribution. We are passing through trying times, our civilization is being tested; it may be destroyed or renewed. What will happen to it depends on ourselves, not on our stars nor upon the impersonal forces which surround us. It depends on the spirit of man, on the will of man to take these things seriously and to contribute to that cultural solidarity which is the essential basis of enduring peace.

Sir Sarvepalli Radhakrishnan

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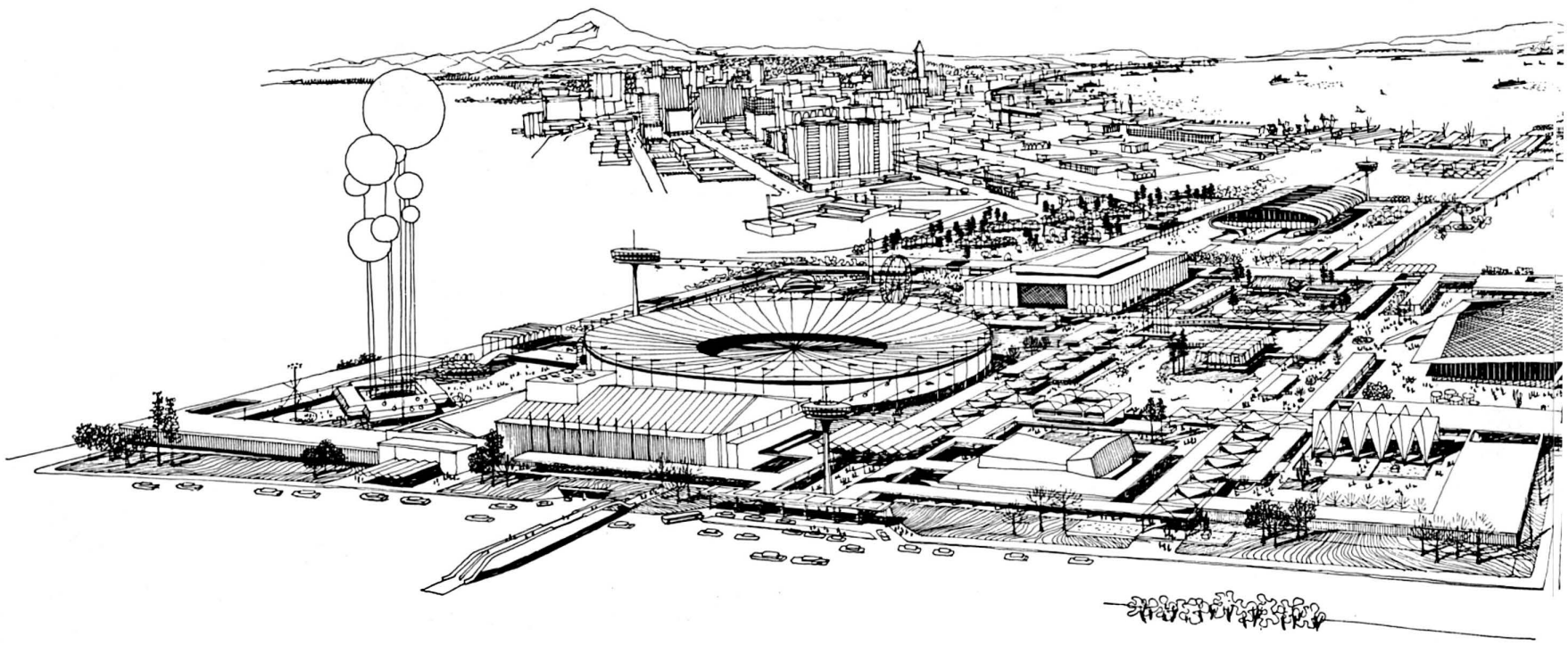
CENTURY 21 EXPOSITION SEATTLE,

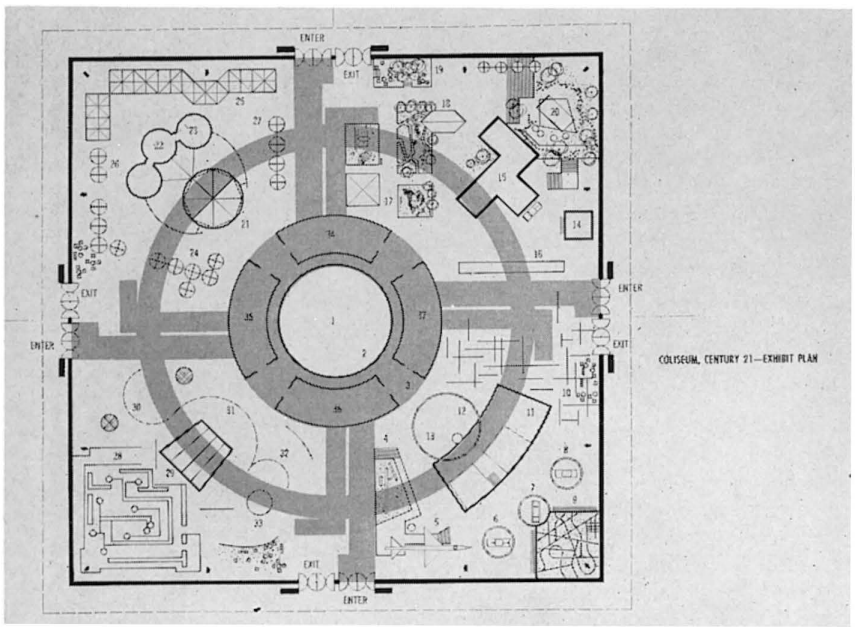


HERB ROSENTHAL—PRIMARY EXHIBITION DESIGNER

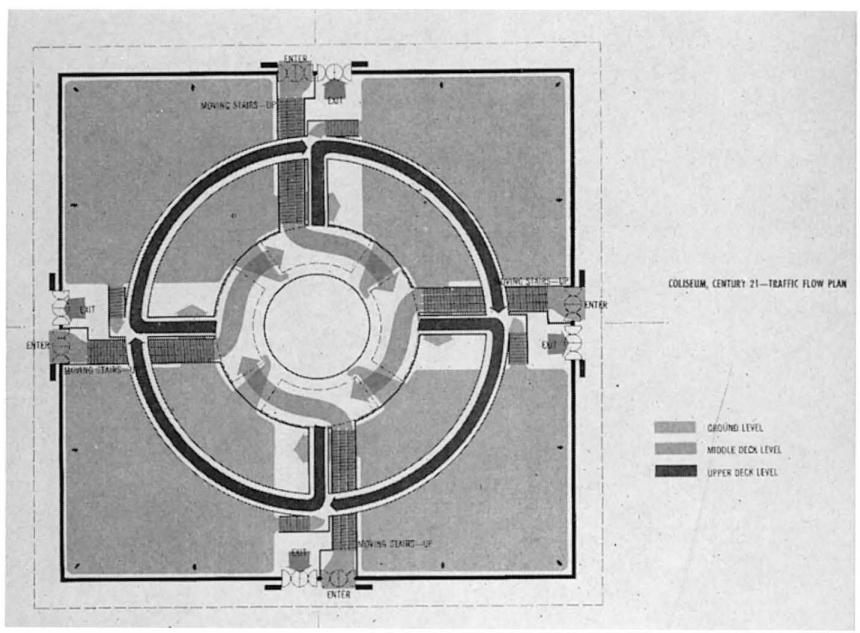
PAUL THIRY F.A.I.A.—PRIMARY ARCHITECT

CARLOS DINIZ—SKETCHES

JIM/TILLISCH—MODEL PHOTOS



COLISEUM, CENTURY 21—EXHIBIT PLAN



COLISEUM, CENTURY 21—TRAFFIC FLOW PLAN

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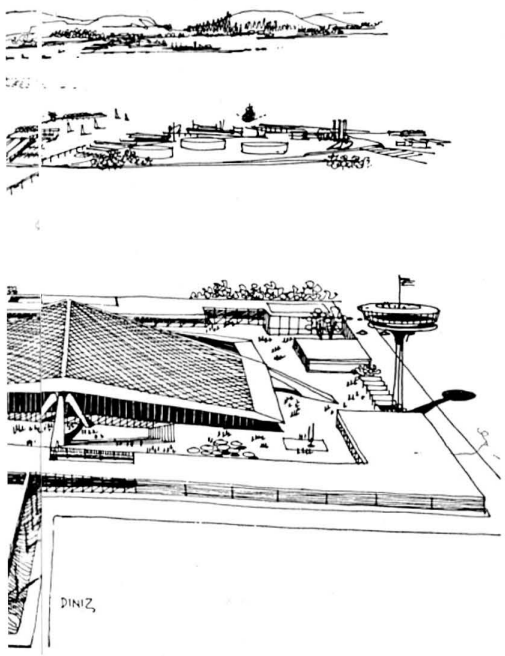
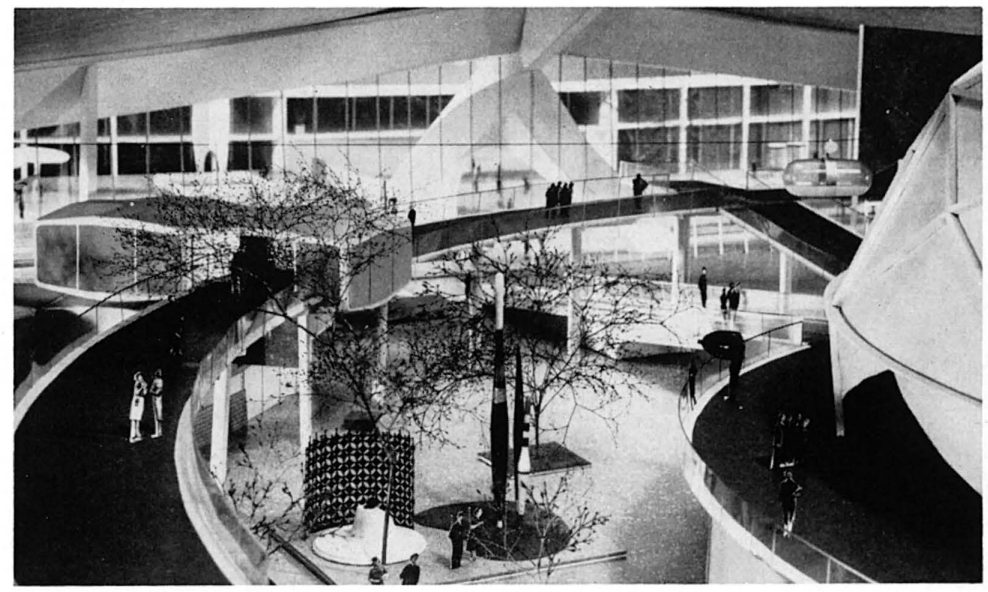
WASHINGTON - 1962



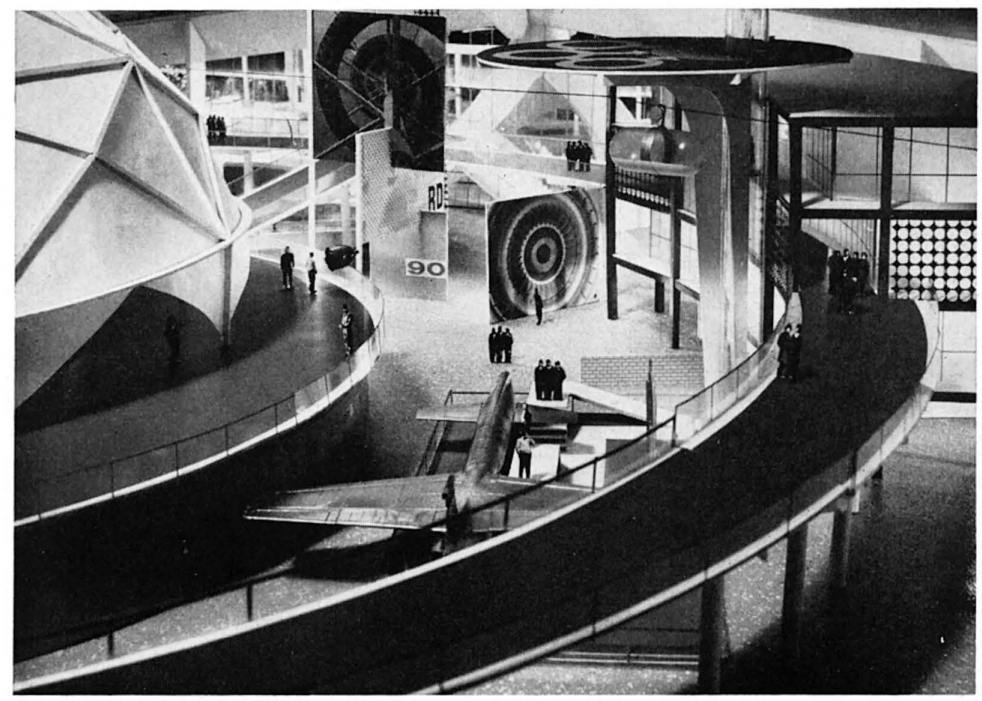
Above: This exposition will cover 74 acres and will utilize both existing and new structures. The main building to be constructed on the site will be the Coliseum Century 21, seen in the right foreground. This structure with a 360′ clear span will rise to a height of 110′ at the apex. The exhibit theme for this building will be "Life on Earth in the 21st Century." Another building to be designed and constructed by the federal government will feature exhibits expounding the theme of "Man in Space." American and foreign industry will design and construct exhibit pavilions in the many open plazas. The entire exposition will be traversed by covered streets and exhibits called "Boulevards of the World." These exhibit streets will feature the craft techniques of all participating nations. The basic plan of the exposition site was devised to provide the maximum isolation for the large structures, and thereby increase the element of surprise and visual discovery. Water-ways and grassy plazas have been liberally utilized to relieve the harsh impact of 21st century technology. The organization of space, traffic flow, and the standardized street exhibit structures, will provide the "backbone" and discipline, that will bind the diverse structures into a unified whole.

Left: Exhibit plan and traffic flow plan of main exhibit structure. The problem here was to organize the interior of this structure in such a manner that the spectators would get a chronological view of the material no matter which of the four entries they used. This was accomplished by bringing the spectators to an inner circulation platform, and then from there allowing them to fan out across connecting bridges to the outer pedestrian ramp. A multi-level view of each exhibit resulted, and the viewers gain the experience of seeing the material from many heights and approaches. The circulation system, that is a series of concentric ramps, acts as the internal discipline, that locks together the four quadrant exhibits.

View from high over center dome looking toward plaza entrance. Seen here are the inner and outer circulation ramps and typical, full-size, quadrant exhibits. The spectators will ascend to the inner ramp via moving "sidewalks"—and after viewing the exhibits from there—will move out along the bridge to the outer (higher) ramp. This circular walk-way will carry the viewers around the building and through the four main exhibit structures.



This view of the interior shows the projection dome that forms the central theme exhibit. This 90′ projection dome hovers over a scale model of a 21st century community.



In this photograph we can see how the circulation ramps carry the spectators through the full-scale exhibits. We are looking toward the urban quadrant with its office building and transportation displays.

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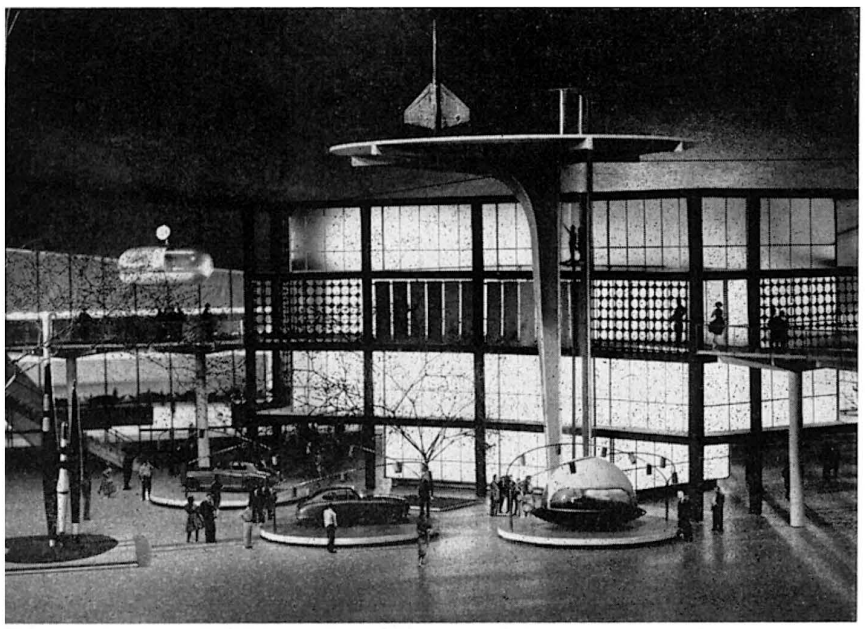

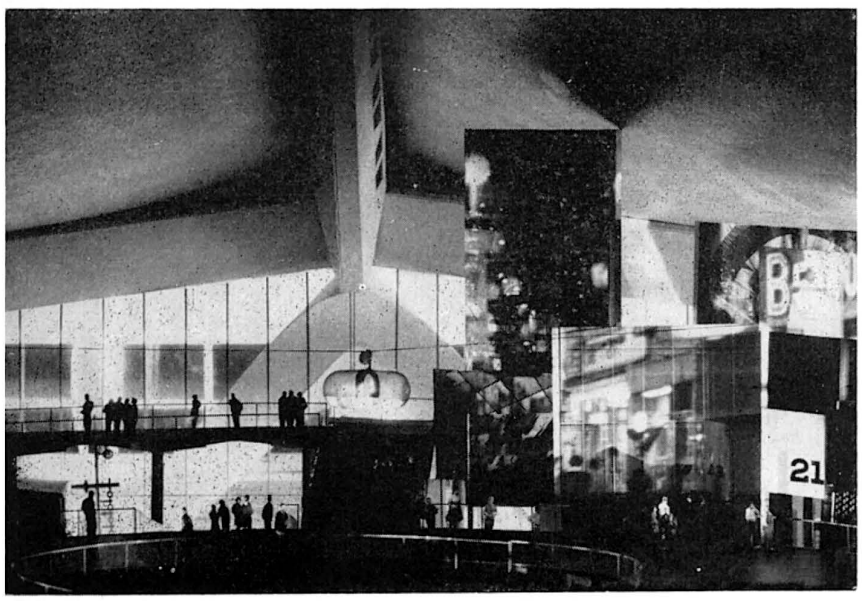

From the center of the building looking toward the sub-urban quadrant. These full size exhibits are the "package house" of the 21st century, and a children's creative center. Here, again, the outer ramp carries the spectators through the exhibit.

CENTURY 21, SEATTLE 1962

View from the main floor of the pavilion looking toward the outer ramp, penetrating a full-size office building exhibit.

Standing on the center ramp and looking toward the outer wall of the building we can see how the ramp penetrates the exhibits. Here it runs through the "Signs of Tomorrow" panels. These photo-murals depict the advertising techniques of the 21st century.

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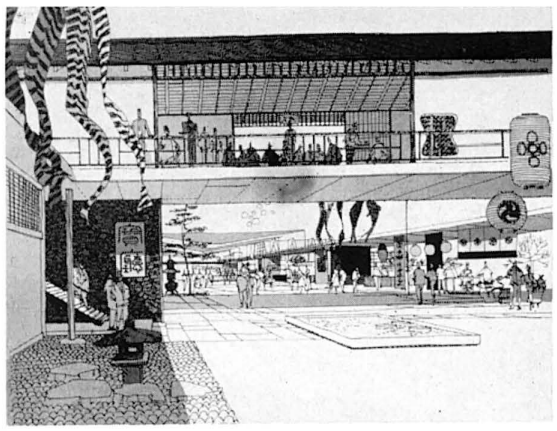
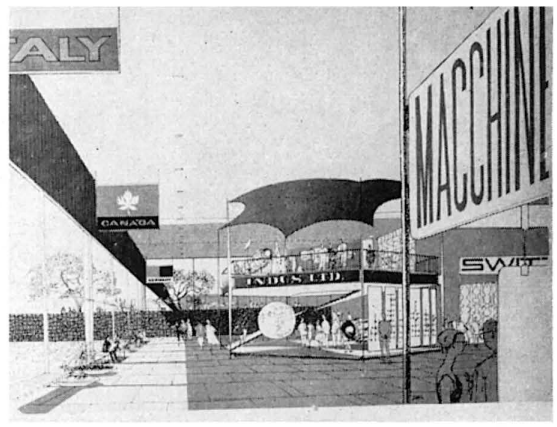


Typical street exhibits which bind together the extremities of the exposition site.

Detail of exhibit under covered street, featuring the craft techniques and products of foreign exhibitors.



Typical interior of foreign commercial pavilion.

Century 21 Exposition will be held in Seattle, Washington, from April to October, 1962. The theme of the exposition is "Man in the Space Age." It will present man's accomplishments since the dawn of the Space Age and explore the effect of these developments for the future. This theme will be carried out in five exhibit areas—The World of Science; The World of Century 21; The World of Commerce and Industry; The World of Art, and The World of Entertainment.

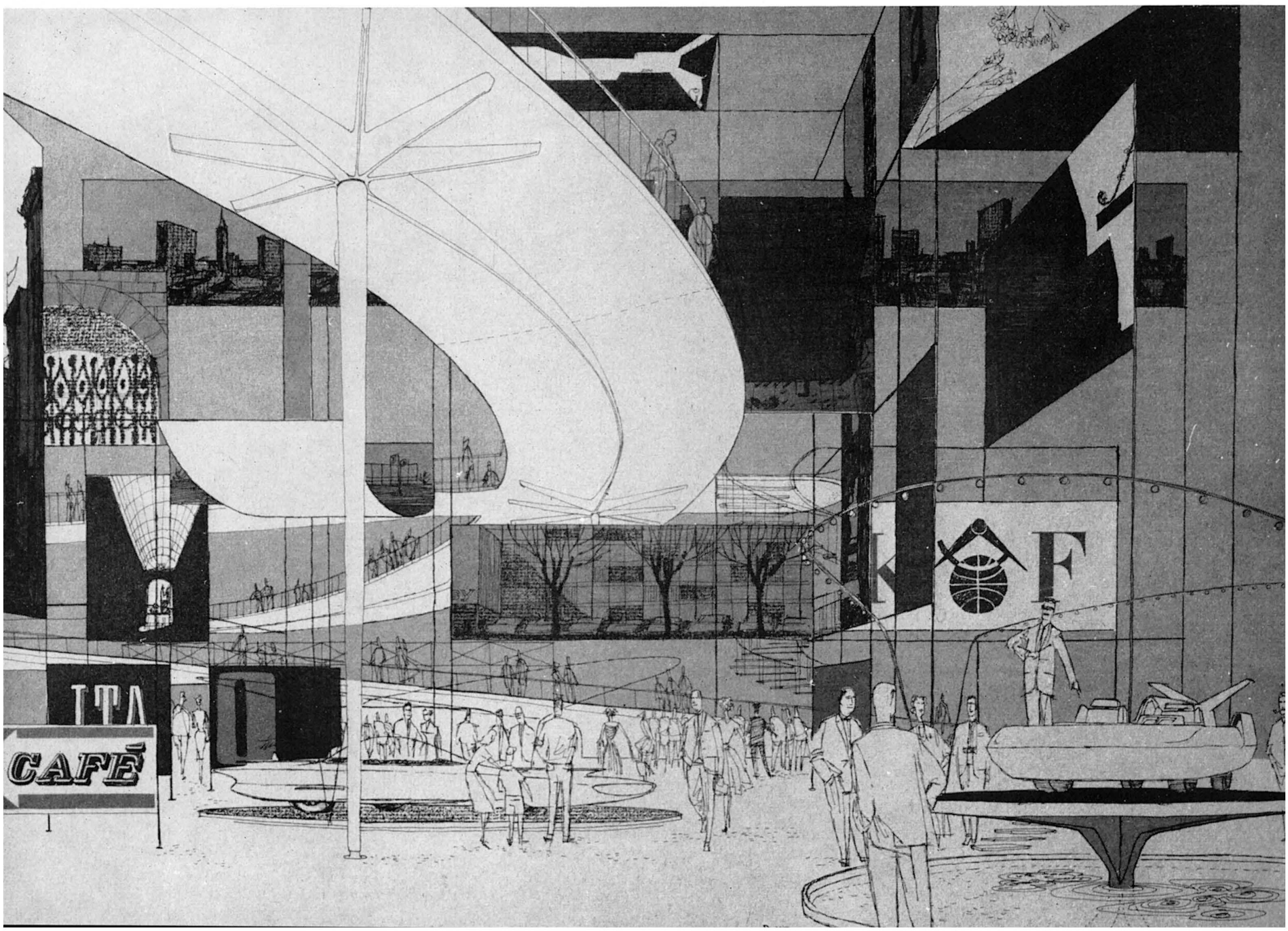
The main theme structure is a 160,000 square-foot building of unobstructed space called Coliseum Century 21, designed by Paul Thiry, F.A.I.A. Within this building will be thematic, integrated exhibits showing man's life on earth in the 21st Century. (This building will be converted to a Sports Coliseum after the exposition with a seating capacity of from 12,000 to 18,000 persons.)

The Coliseum interior has been designed to allow the spectators the maximum freedom to roam at will, and at the same time to experience the entirety in a chronological sequence. Exhibit devices and structures were kept to a minimum, and the material on display will largely define the areas.

To hold together and integrate the wide range of items and structures on display, the interior has been segmented into quadrants—by the use of ramps. These ramps in two concentric circles form the

(Continued on page 28)

View from under ramp, showing "Signs of the Future" exhibit and transportation displays.



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NIVOLA

Upper part of the 30-foot high bas relief which decorates an interior wall of Quincy House.

Costantino Nivola has recently completed two works for the commons wing of Quincy House, a new residence for Harvard upper classmen. His contributions to the new building are a graffito, 30 feet wide, 16 feet high, and a bas relief, 17 feet wide, 30 feet high.

The graffito, a combination of fresco painting and engraving—on white stucco—covers the west wall of the main dining room.

The bas relief, a reinforced concrete casting about four inches deep—made in a sand mold—decorates the wall separating the stairwell from the dining room. It extends up two floors.

The graffito was completed in one day late in August by Nivola and his 15-year-old son, Peter. The artists worked behind a team of plasterers who spread a thin layer of white stucco over the black wall.

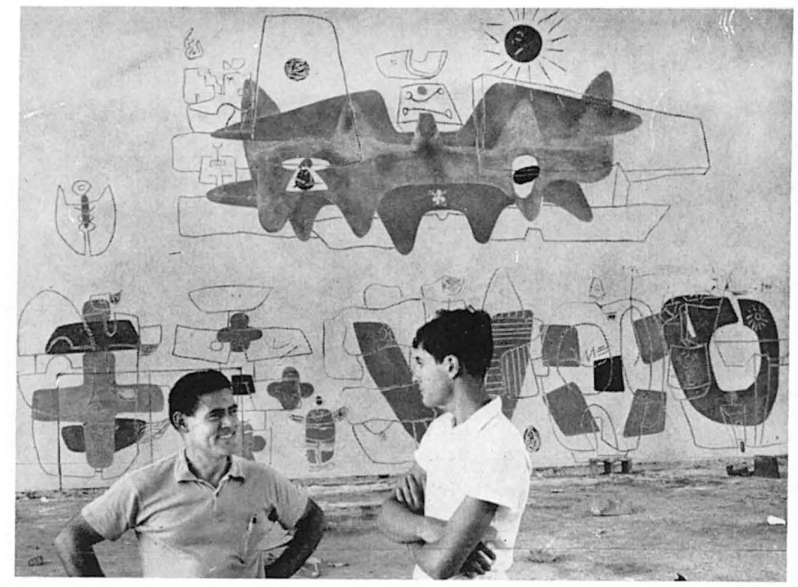
The bas relief was cast by Nivola earlier in the year at his studio on Long Island and shipped in sections to Quincy House.

Starting early in the morning, a team of plasterers spread a quarter inch of white stucco over the black wall. Nivola worked right behind the plasterers, outlining his figures in paint with a thin brush. He and his son then went back to fill in the outline with solid colors—blues, greens, yellows and orange. Immediately after applying the color Nivola scratched deep lines through the colors and soft plaster to the black wall.

The bas relief was a longer job. From working plans, Nivola shaped the molds for the bas relief in sand. A grid of reinforcing rods was then laid over the molds and concrete poured. Sand from the molds sticks to the concrete to give the bas relief a rough texture. Sections of the relief were mounted on the wall of the stairwell with cement and brass wire ties.

Nivola's technique for producing bas reliefs comes from an idea he had some 12 years ago while watching his son, Peter, playing in the damp sand on the beach at Amagansett, Long Island. He experimented with casting concrete forms from sand sculptures.

The base of the 30-foot high bas relief; made of reinforced concrete, cast in sand molds, the bas relief, 16 feet wide, rises 30 feet beside a stairwell in the main dining room. The section pictured is 8 feet high.



A large graffito, a combination of fresco painting and engraving, covers the west wall of the main dining room in Quincy House. Costantino Nivola, left, and his son, Peter.

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Education Through Art

BY HERBERT READ

In almost every country in the world there is now a realization that education through art (rather than art education) is a subject that transcends the narrow categories of vocational or specialist education.

The reasons for this are complex, but if I may use this opportunity to summarize a complex subject, I would say that though the need for a reform in the methods of art teaching as such have for long been apparent, and have indeed for long been recognized by all but a few die-hards of the academic tradition, the more basic implications of the movement are still not widely appreciated by the general public.

Education through art has a more than vocational or professional significance for two reasons. The first of these is psychological. The reason was stated clearly enough by Plato also, more than two thousand years ago. The development of an integrated personality, a peaceful and harmonious soul, depends on the capacity of the individual to establish an equilibrium between the inner world of instincts and desires and the outer world of intractable matter: on the ability to mould our environment into satisfying (and Plato would add, ennobling) patterns. Psychic equilibrium (or sanity) implies for man something more than a capacity for survival in the biological sense. Since we have evolved self-consciousness, we require, not merely animal satisfaction, but the mental condition which we call variously contentment, serenity or happiness. The creative activity, the capacity to mould our environment into satisfying patterns, is the most direct and positive way of achieving this mental condition.

Part of the outer world to which we have to adapt ourselves consists not only of things, but also of other people. We live in group-families, cities, nations. We need to communicate with these "other people," and for that purpose we have developed various languages. To express our rational thoughts we have a system of signs, highly organized into word-systems and logical syntax. But a verbal language cannot communicate our irrational, our super-rational, moods, emotions, intuitions. For that purpose we have developed symbolic discourse, a language not of words, but of icons—"perceptible forms expressive of human feeling" (Susanne Langer). Art is a generic name for this symbolic language in all its modes. The function of art is to create and perfect the forms that constitute this symbolic language, with the intention of conveying to human sensibility a kind of knowledge that cannot be conveyed by any other means.

On the exercise of this creative activity depends the development of sensibility itself, and it is for this reason that art is so important in the intellectual and even in the productive (industrial) life of mankind. Fundamentally, the sciences depend on instruments sharpened by the arts.

A people cannot become a nation, in the cultural or historical sense, until the communal life is expressed in appropriate and enduring works of art. However harmonious in behaviour and serene in temperament, a man is not happy unless he can participate in group activities. Most activities of this kind are in the nature of games and play, which we should not deplore. Art itself is a kind of play, and indeed, as Plato again said, life itself is best regarded as a kind of play. Most play exhausts us physically (pleasantly so); but art is a kind of play that vitalizes us—above all, vitalizes the community. That is why, in the long perspective of history, the periods that stand out distinctively and elicit our deepest sympathy and admiration are those in which art has flourished.

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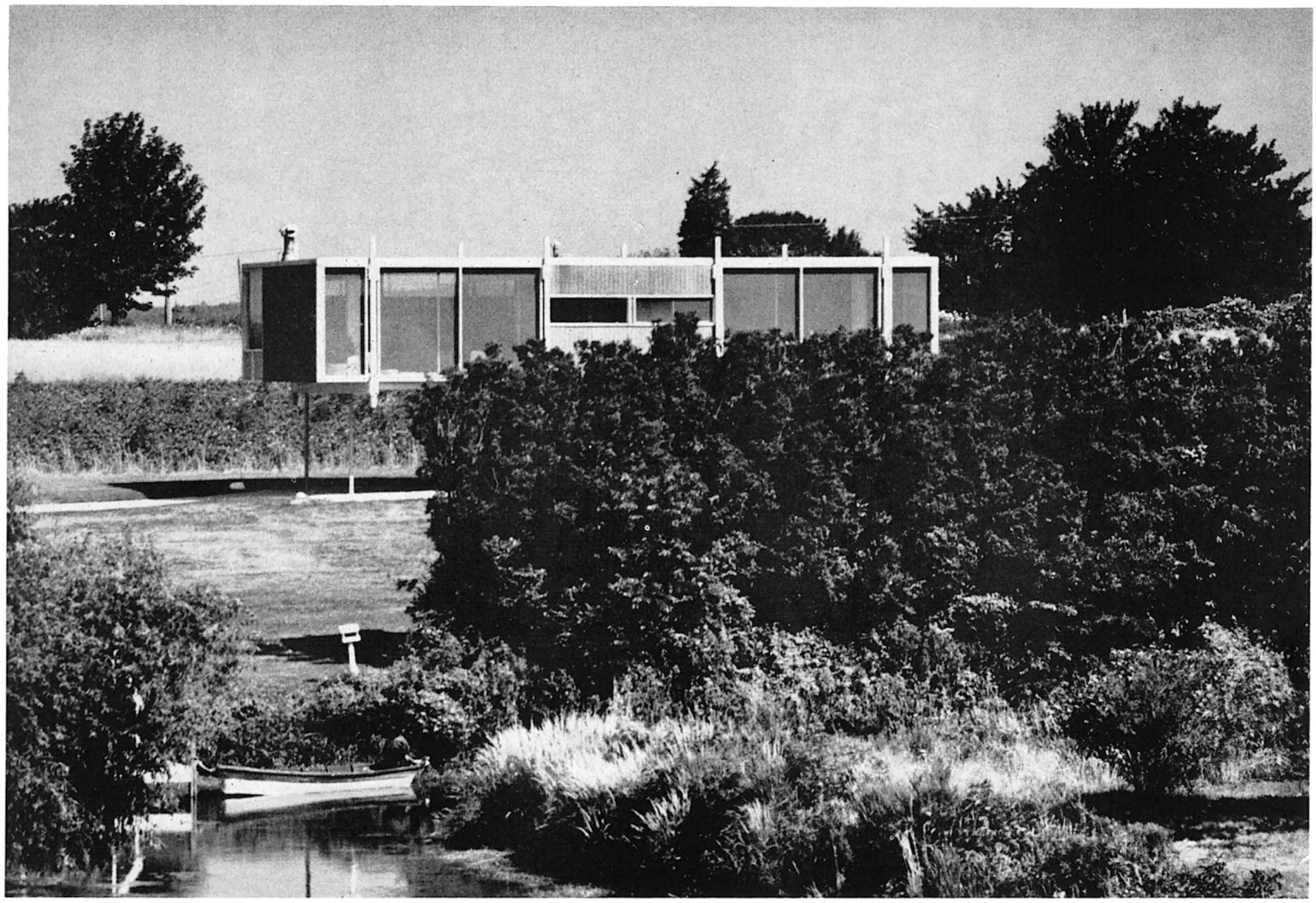
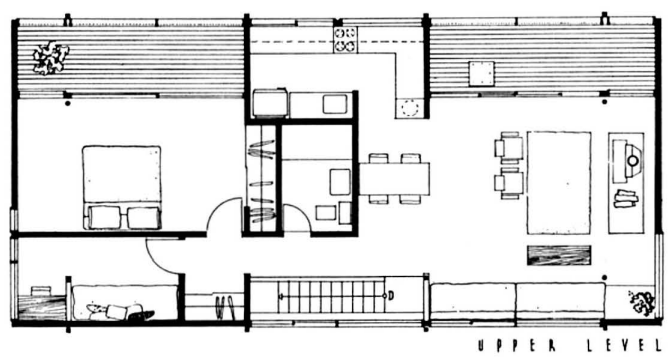
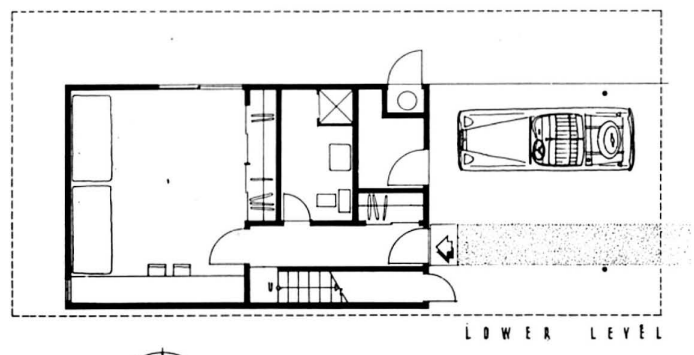


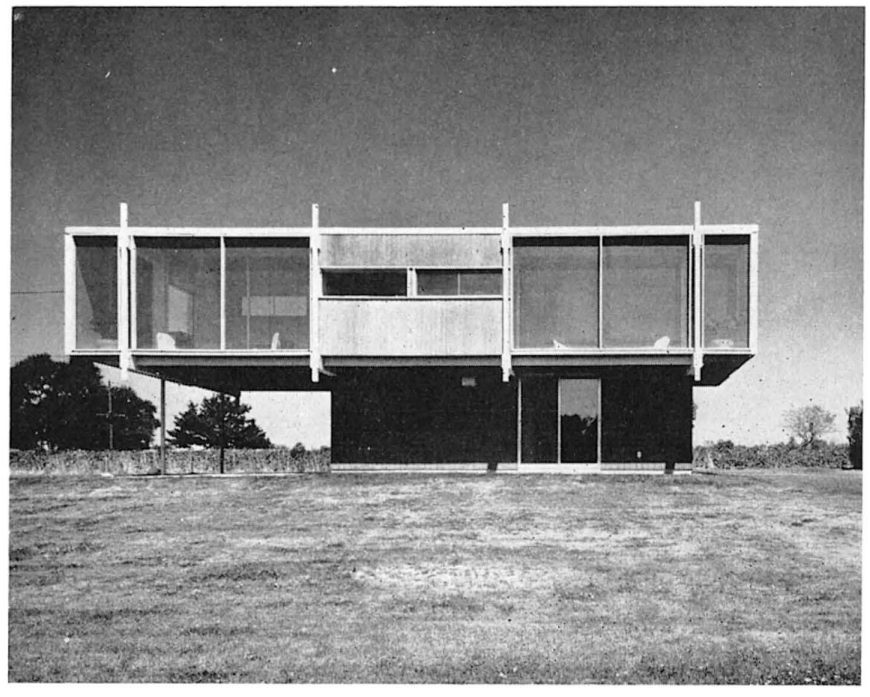




PHOTOGRAPHS BY MARC NEUHOF

HOUSE BY PETER BLAKE AND JULIAN NESKI, ARCHITECTS

WIESENFELD, HAYWARD AND LEON, STRUCTURAL ENGINEERS



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The design of the house was determined by four factors: the site, the program, the structural skeleton of the building and the client's preferences.

The site is a half-acre lot on a creek that, in turn, leads into one of those large bays that exist all along the South Shore of Long Island. If we had put the house on the ground, there would have been a nice view of the creek—but little else. By elevating the house on stilts we did three things: we gave the principal living areas upstairs a spectacular view of, literally, hundreds of acres of farmland, dunes and ocean; we managed to put the boys' room underneath this main floor level so that they, at least, would have direct access to the garden and the creek (where they do their boating); and we also got some space for a carport under part of the house.

The program was, as usual, to get a great deal of space at minimal cost. The family consisted of two adults and two boys; they wanted two large bedrooms, two baths, and a study-guest room (plus the usual living areas); and all of this had to be built for less than $13,000. As a result we used every conceivable trick of detailing to get the most out of every square inch of space, and put all facilities into a compact, rectangular box. (We probably would have done this anyway, but it was nice to be able to justify our decision in other terms as well.)

The structure consists of eight Lally columns set into 4′ deep barrels filled with concrete. The Lally columns, in turn, carry built-up wooden floor and roof girders; and these girders, in their turn, carry wooden floor and roof decks that consist of 2″ x 4″s set on edge and spiked together to form something like two, thin wooden "slabs." The "floor slab" is sanded and finished just like any other wooden floor; and the "roof slab" makes a nice, wooden ceiling. (It should be remembered that this is a summer house and that certain simple details that we would hesitate to use in a year-round house seemed quite permissible.) Because the resulting roof and floor thicknesses are minimal, we managed to get very elegant fascia lines. The uprights that connect the outriggers of floor and roof beams were put in—to start with—as pure decoration; we were happy to hear from our engineers that they added considerably to the structural strength of the building.

Our own preferences were for a very precise, formal building that would appear, from a distance, seemingly afloat above the fields.

PETER BLAKE

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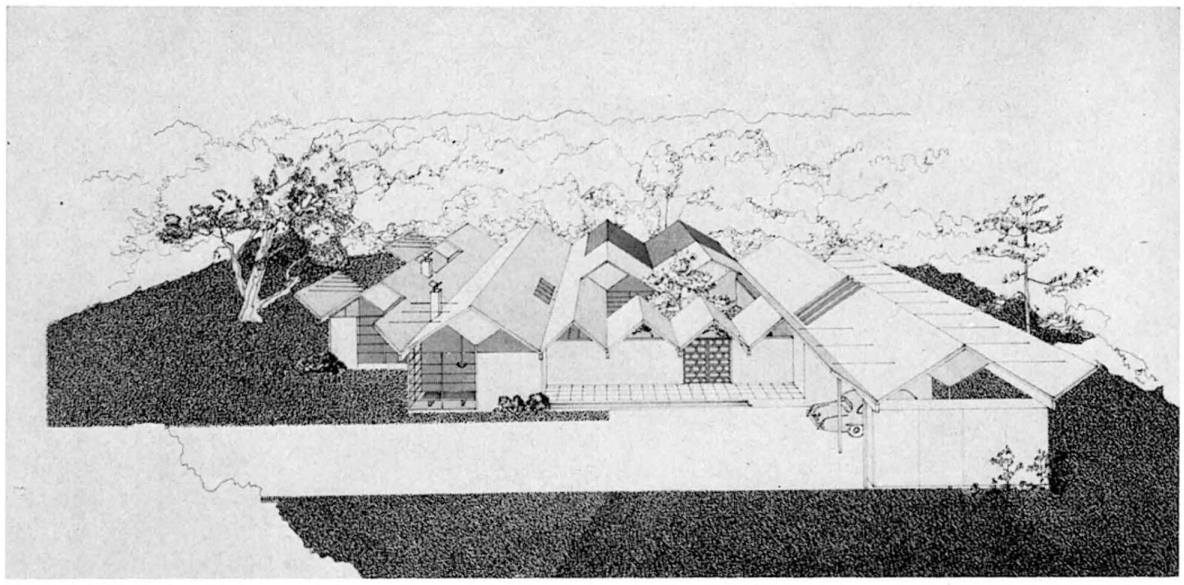
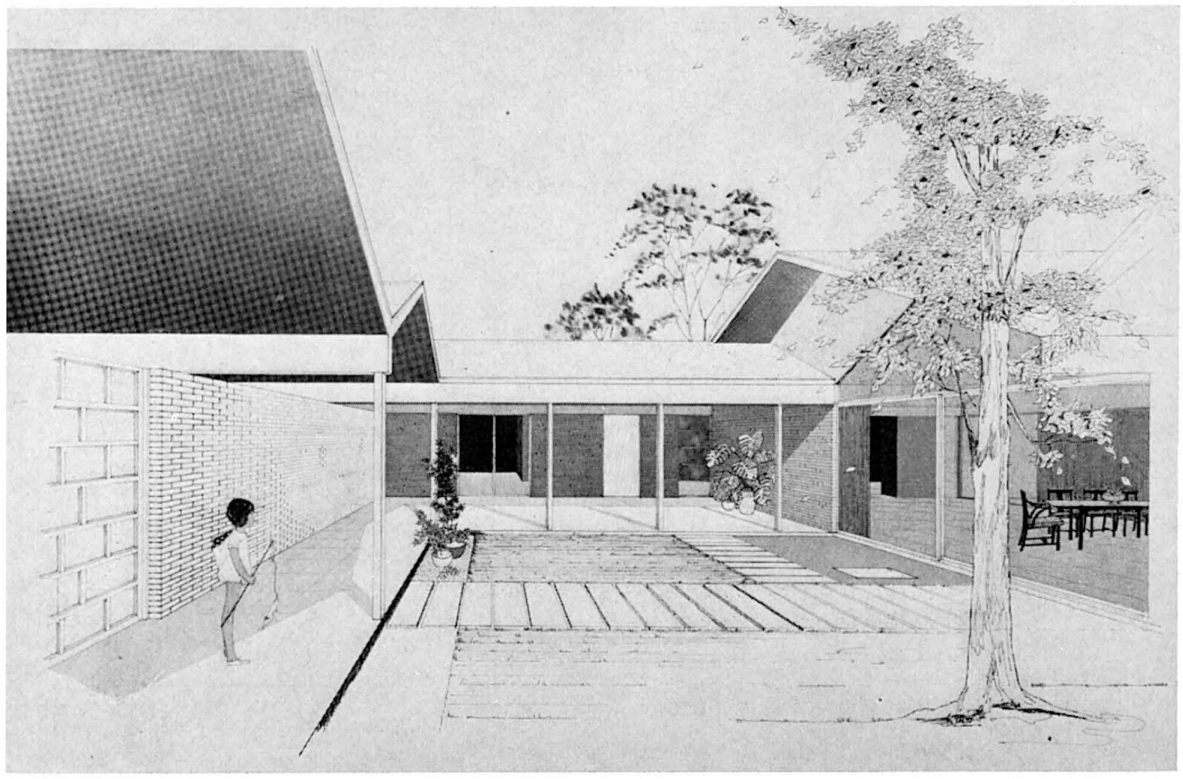




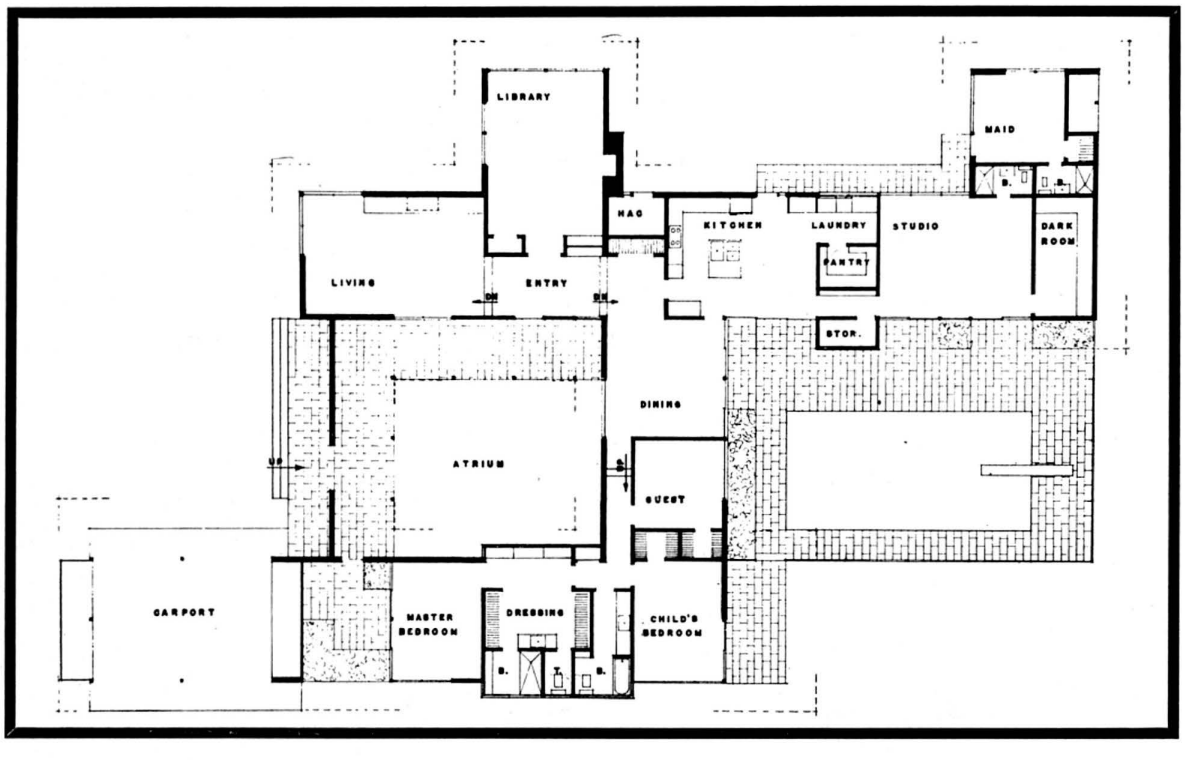
The site is a heavily wooded area south of a campus town and near a small lake. Requirements other than the necessary spaces for living include the incorporation as architectural features of various objects already acquired—a pair of colonial doors from Peru, a nine panel screen from China, a Hindu votive figure, a number of large Cuzco-school paintings and a formidable pre-Columbian collection.

As the owner and his wife are both artists and writers, areas which would provide adequate size and privacy for these activities are essential in the plan. The family group includes a daughter of primary school age. Allocation of space for activities of a lasting nature was decided upon in place of that which would be soon set aside as she matures.

It was decided to abandon any thoughts which would set a distinct architectural "style" for the collection, and to provide a simple background which could accommodate objects of any nationality or age. Wall spaces were arranged to display large paintings and sculptural pieces; lighting for these areas is furnished by recessed, adjustable spotlights incorporated in the canted ceilings.

The plan was designed to wind among the trees creating open vistas and enclosed intimate court yards and sculpture gardens. A modified folded plate roof was selected to echo the form of the trees. It is designed as a stressed plywood skin. Exterior walls will lend mellowness to the whole in texture and color in the selection of their materials—white-washed brick and stained cedar shakes.

HOUSE IN FLORIDA BY RICHARD H. SLATER, ARCHITECT



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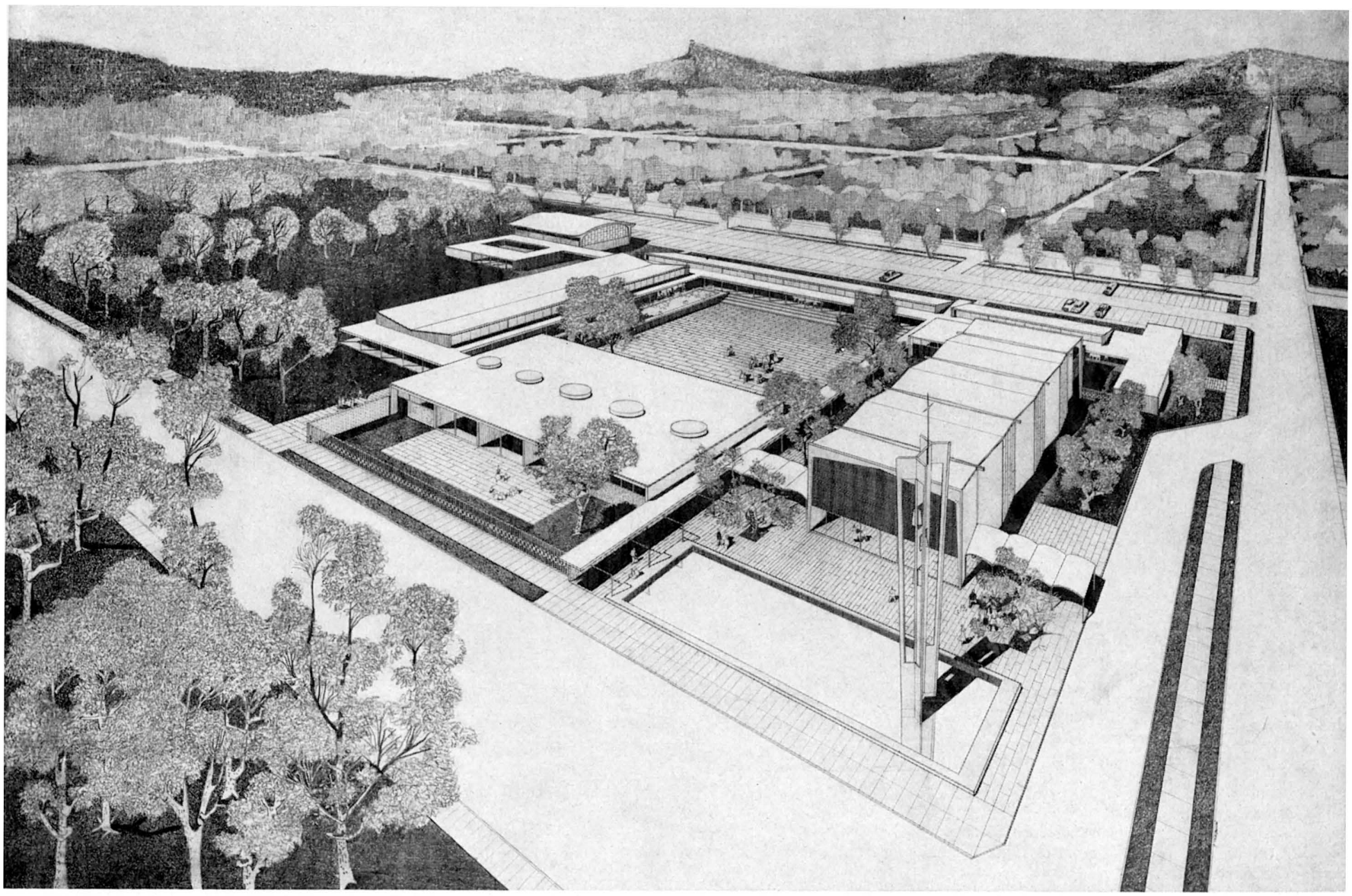
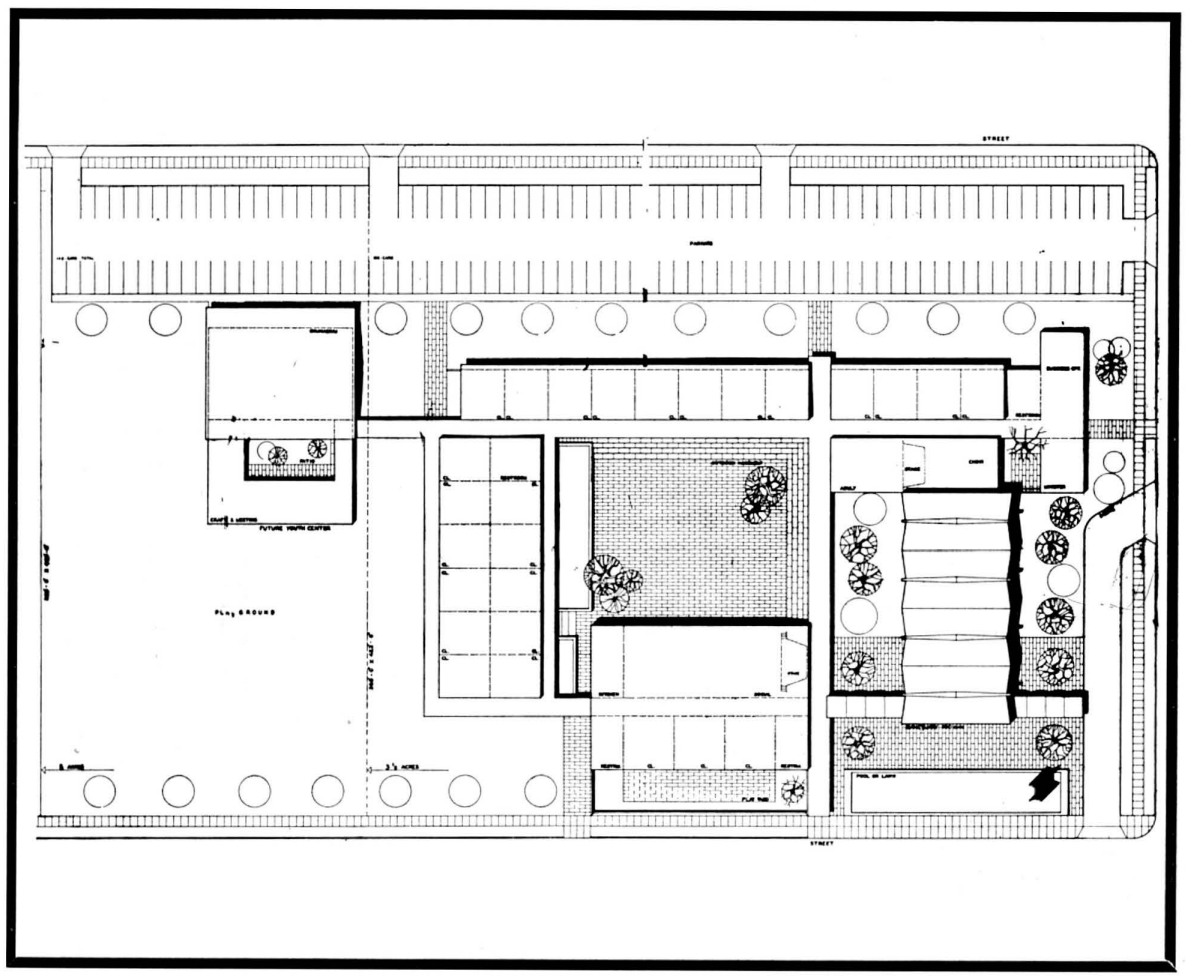


CHURCH PROJECT BY KAZUMI ADACHI, ARCHITECT



The project was designed to serve the needs of an expanding congregation. It was necessary to provide accommodations for educational, recreational, and social functions integrated into the church program. Inasmuch as the church is to be constructed in different stages, each phase of the development has been so planned that it can be integrated into the master concept.

The sanctuary, administrative unit, and other adjunct facilities form one group, while the social hall and its classrooms are housed in a separate building. With the addition of two educational wings, the space for an outdoor, sunken patio which is to be used for picnics, plays, etc., is defined. The recreational-art and crafts youth-center, to be mainly used by the younger members of the congregation, is the final phase of the building program and is planned as an isolated unit and can be employed as such.

The sanctuary of 600 seating capacity is to be of a prestressed, reinforced concrete structure with a folded roof. Glass is to be used extensively to take advantage of the landscaped gardens. Walls will be veneered, with Mosaic tile facing. A bell tower situated in a reflecting pool sets off the main entrance to the sanctuary. This area is to be used for after-service gatherings.

The concrete sanctuary edifice is contrasted against the wood stud construction of the educational wings. Clerestory lighting above the covered passageways will afford light in the classrooms. Wood laminated posts and beams were thought to be appropriate for the recreational building. To take advantage of the nature of laminated construction the beams are shaped to take a graceful curve, which will be fitting for the active play intended for the space. Masonry will be employed in areas where hard usage is anticipated.

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OFFICE BUILDING BY CRAIG ELLWOOD

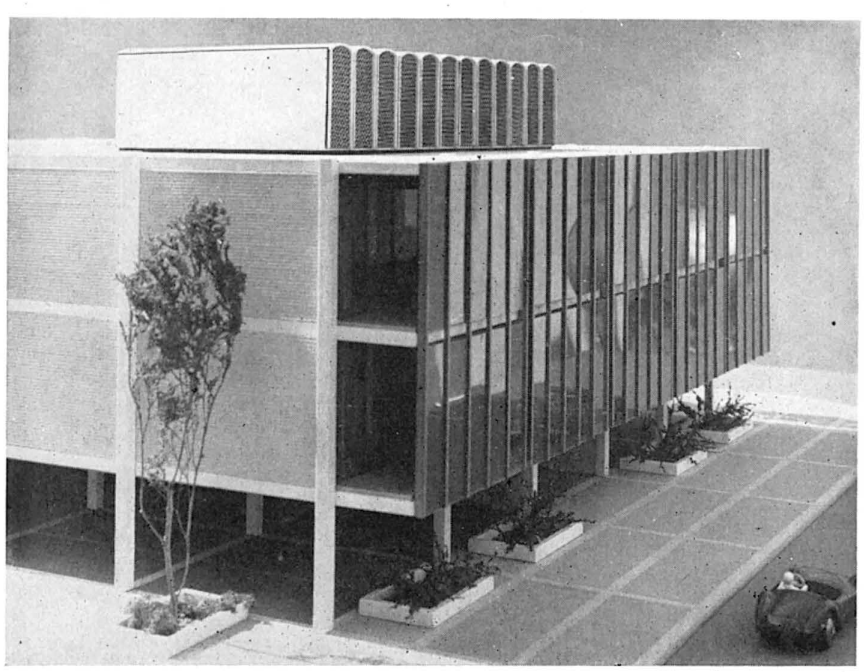
J. E. LOMAX, NORMAN ROSEN, ASSOCIATES
ROBERT MARKS, STRUCTURAL ENGINEER
WARREN WALTZ, LANDSCAPE ARCHITECT

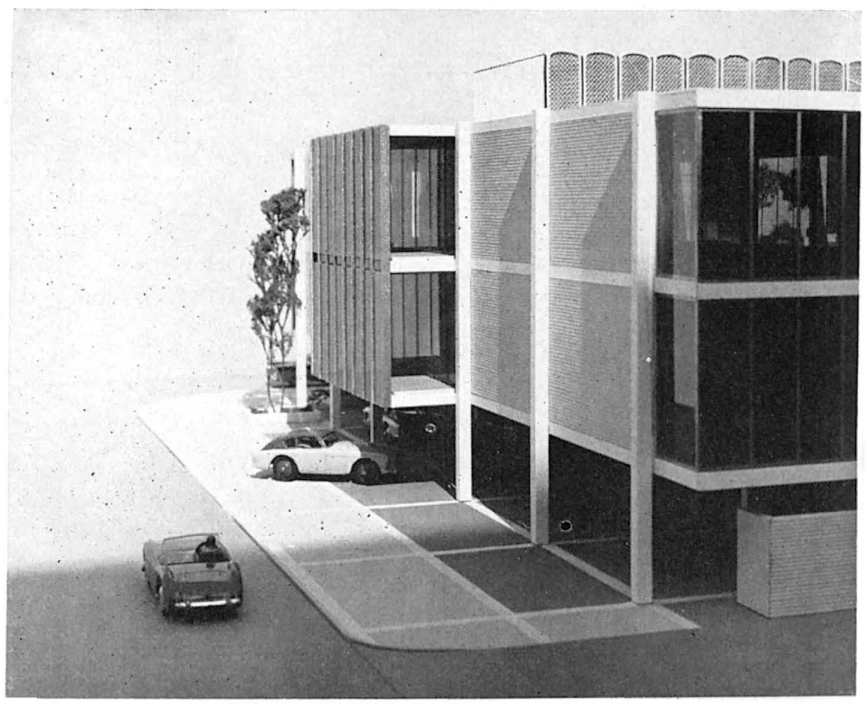
This three-story office building is to be constructed for the Carson-Roberts agency which will occupy the complete third floor, with the second floor to be tenant leased. Each floor will contain a gross area of 9300 square feet including decks. Decks are located on all west and north glazed walls—cantilevered 6 feet beyond exterior sliding glass walls. Peripheral offices open onto these decks.

Sun and privacy protection is provided with an architect-designed plastic-glass screen at deck faces. This is the first use of this type screening—and while serving a functional purpose, it also provides a rich, unique decorative element. Accents of gold are used in the translucent screen panels and screen structural members are gold aluminum tubing. In addition to west and north decks, the 3rd floor has a central open court, 18′ x 44′. Offices also open to this court, and for shading and year-around foliage, a number of citrus trees shall be planted here.

The building is located 10 feet clear of the structure adjacent to the east. This allows a completeness in design and prevents the wall-to-wall cramping which is common to city commercial zones. The other three property lines front two streets and an alley. The structure is steel-framed: the 16-foot module in the east-west direction was governed by building codes which

(Continued on page 28)





PHOTOGRAPHS BY NELSON SHAWN

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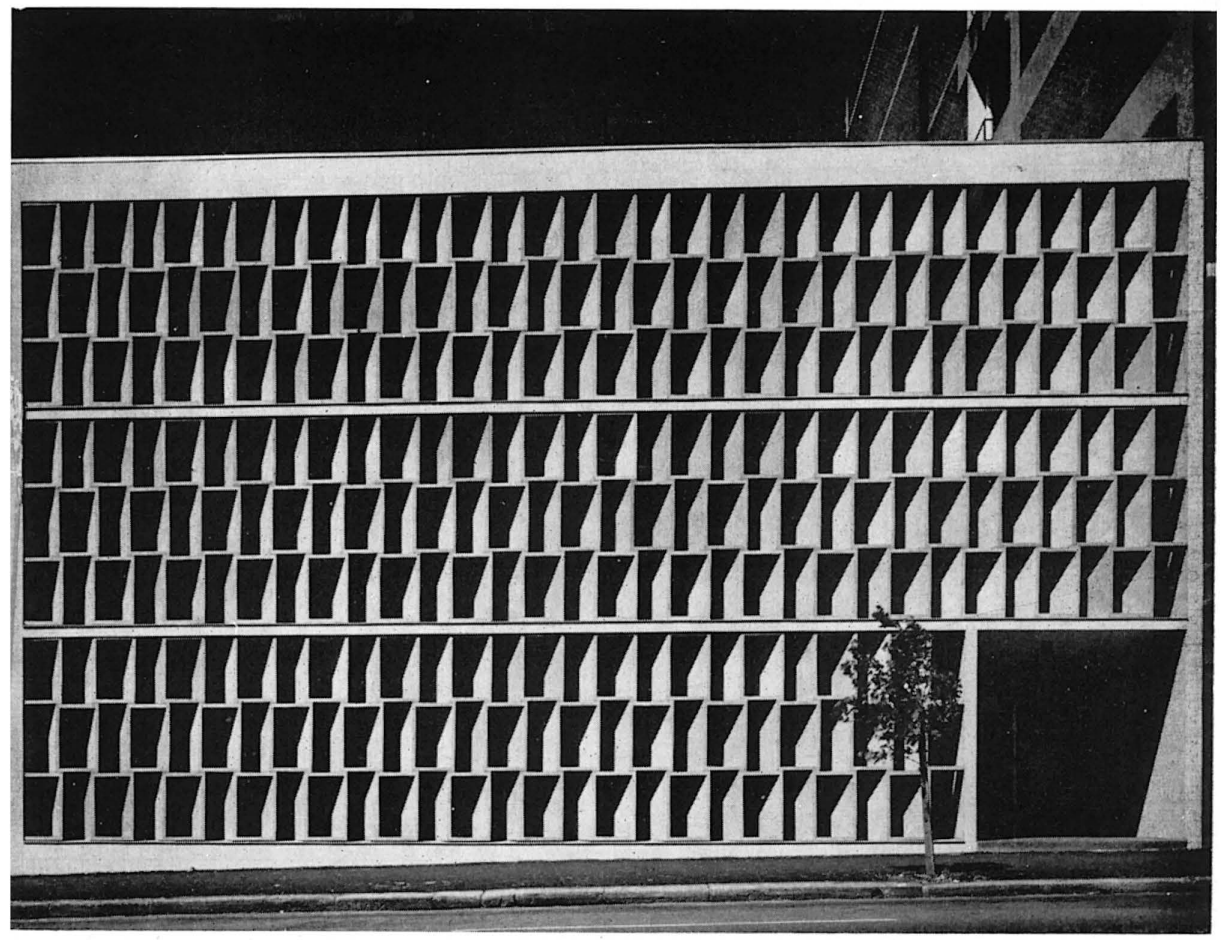
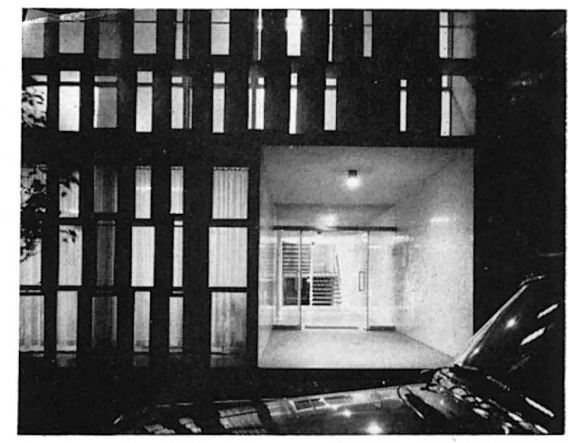
CLUB BUILDING

BY HARRY SEIDLER

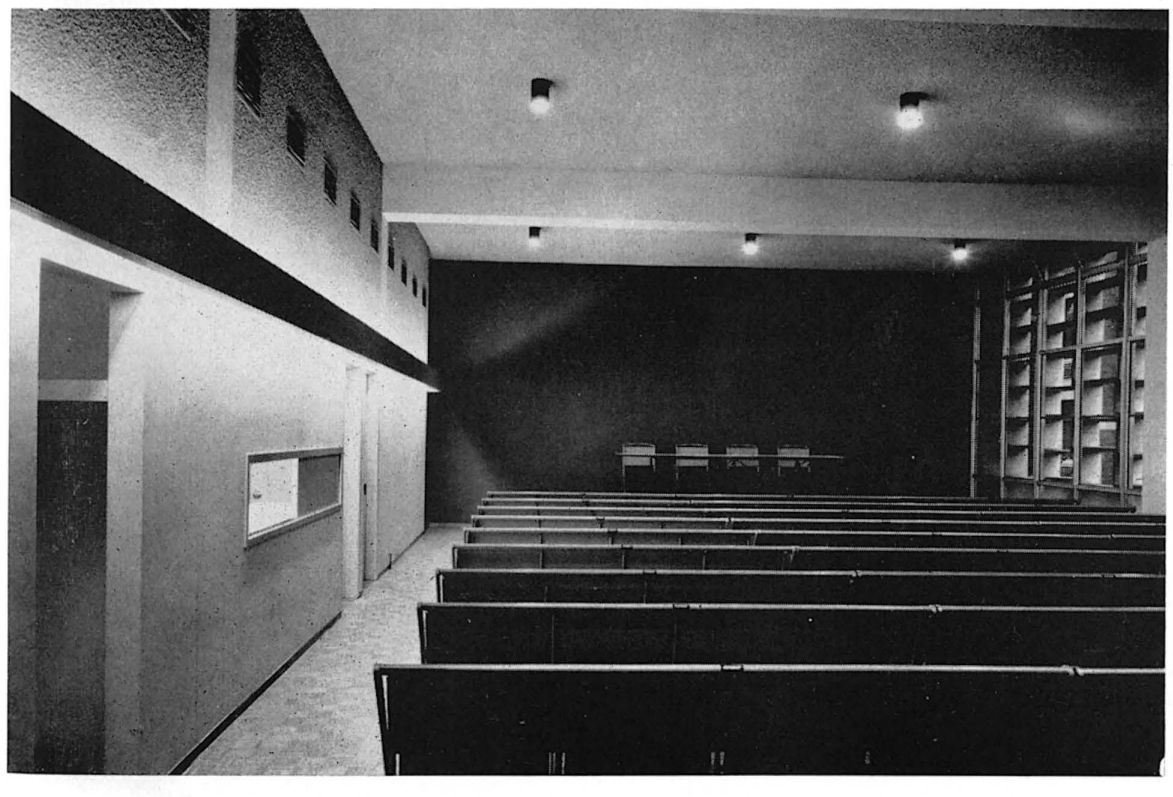


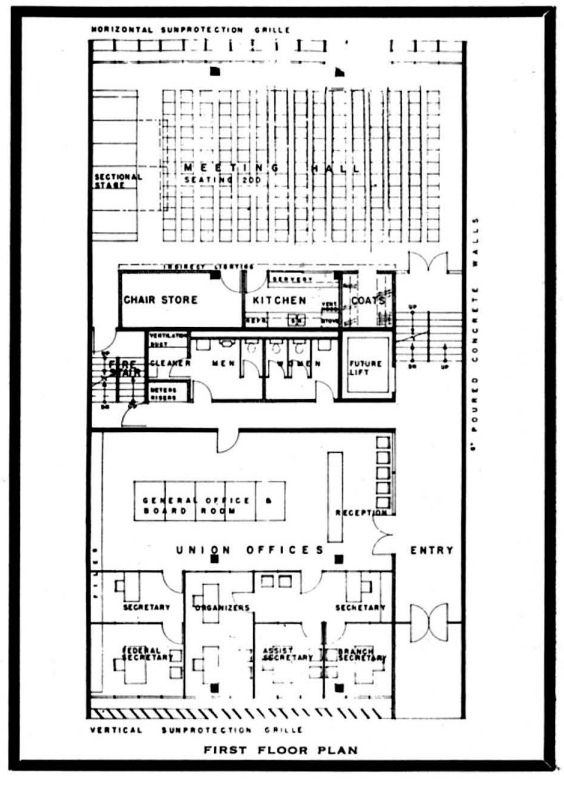
This new office and club building in Sydney, Australia is located on a double-frontage site 50′ wide on both streets and with a depth of 90′. The building accommodates union offices, an assembly hall seating 200, kitchen, club rooms, bar and games rooms. Because of the depth of the site, all rooms requiring daylight were located along the two frontages and provided with full-height sun-protected glass walls. All service areas were placed across the center of the building thus leaving the front and rear completely unobstructed floor spaces.

A one-half story difference between the front and back streets results in a split level arrangement with a car park accommodation. A feature of these staggered floor levels is the main stair which is of precast terrazzo treads suspended on aluminum hangers. In contrast to the usual curtain wall glass building this project has full-height glass walls over its entire facades which are protected with a unique type of shading device. The two facades have projecting floor ledges supporting precast concrete sun protection blocks. The required shading characteristics necessary for the two facades have been fully worked out in terms of these units. The result is an entire glass building facing very troublesome sun orientations without direct sunlight penetrating to the interior during the hot months of the year. These blocks were prefabricated of high-strength concrete, finished with "off-the-form" surface which is contrasted by glossy off-white ceramic facing tiles on the exposed floor ledges and on the main entrance walls. The building is of reinforced concrete with the two long side walls of vertical poured concrete acting as structural elements.



PHOTOGRAPHS BY MAX DUPAIN





FIRST FLOOR PLAN

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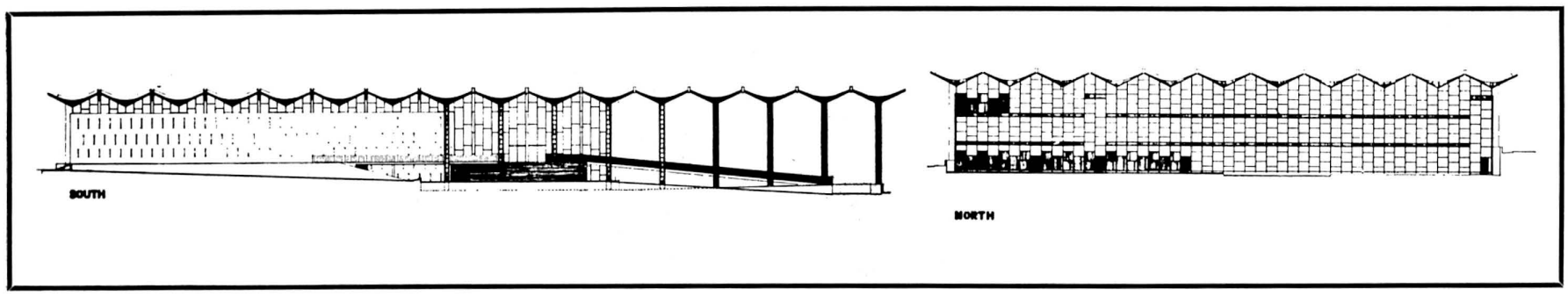
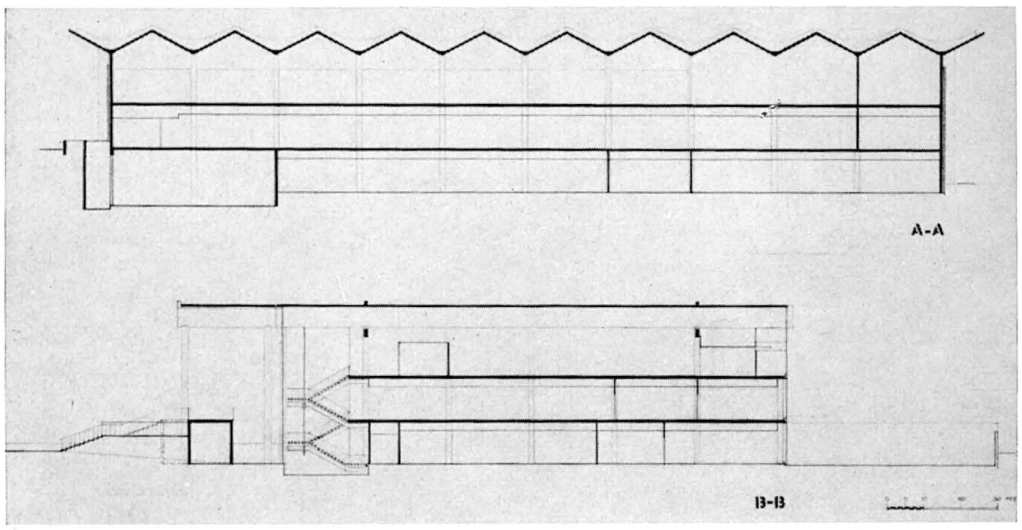
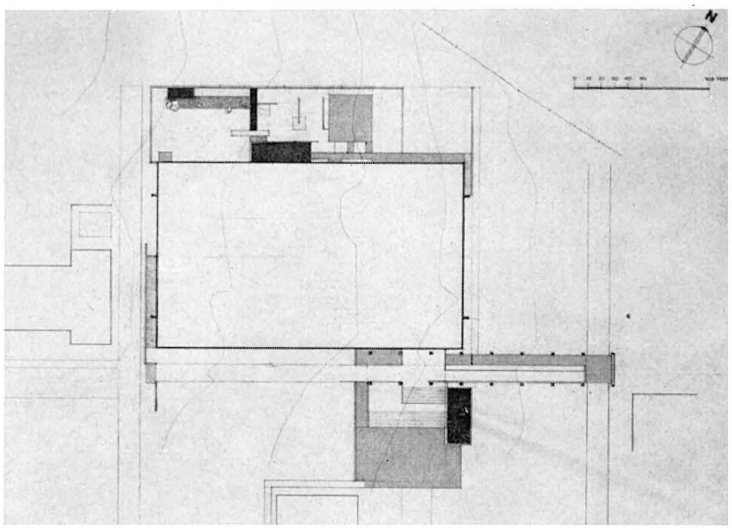


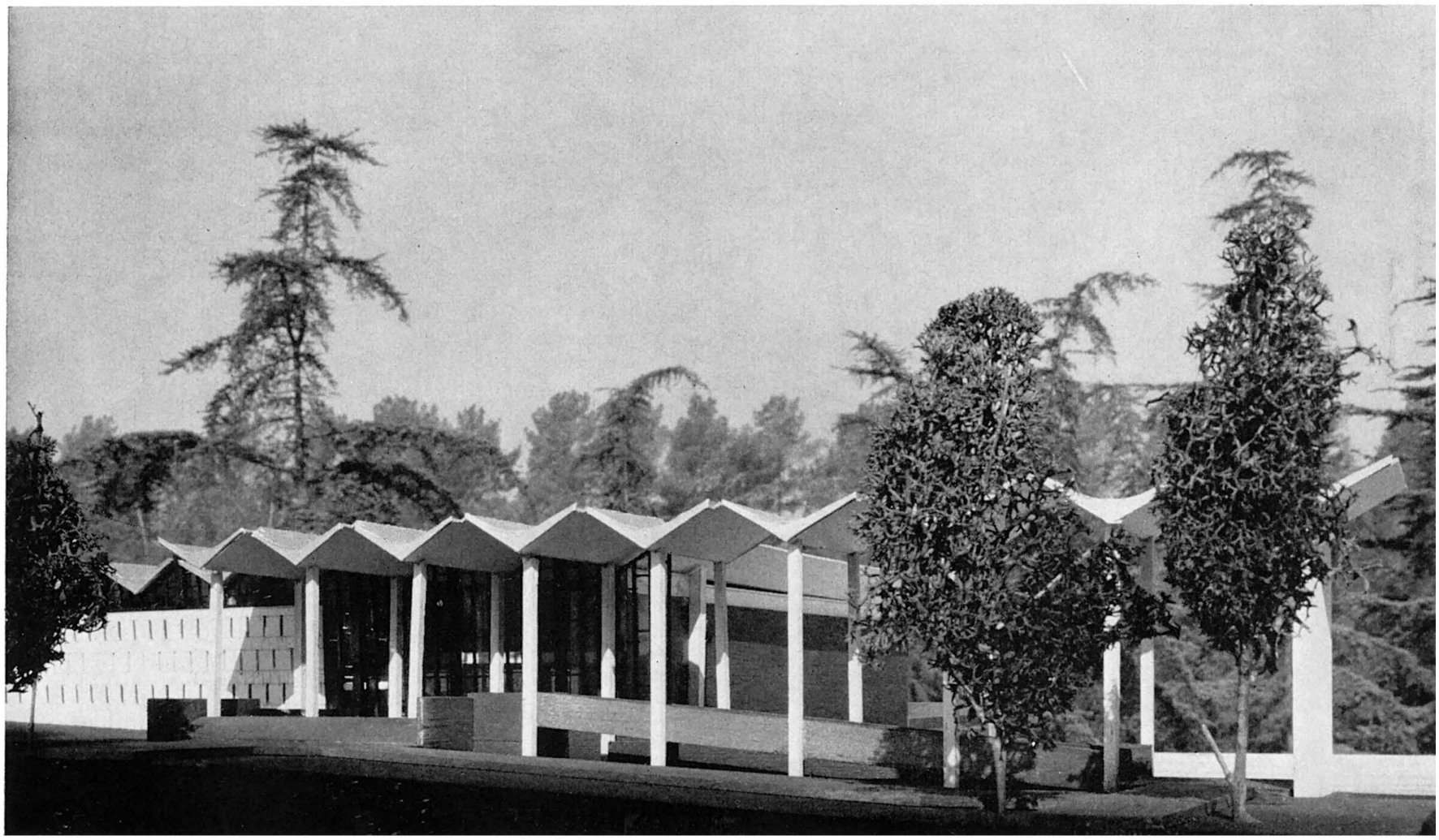
UNIVERSITY LIBRARY BY ROBERT E. ALEXANDER, F.A.I.A., AND ASSOCIATES

VHAY ASSOCIATES, RESIDENT ARCHITECTS

FOR THE NEVADA STATE PLANNING BOARD, M. GEORGE BISSELL, SECRETARY







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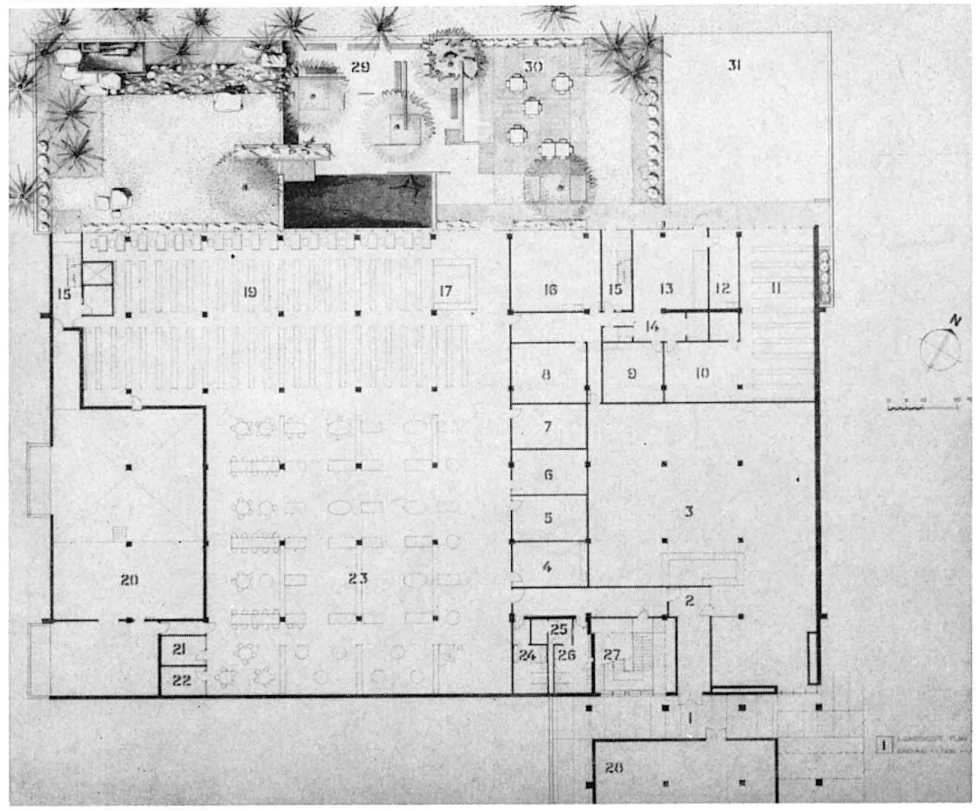
GROUND FLOOR PLAN



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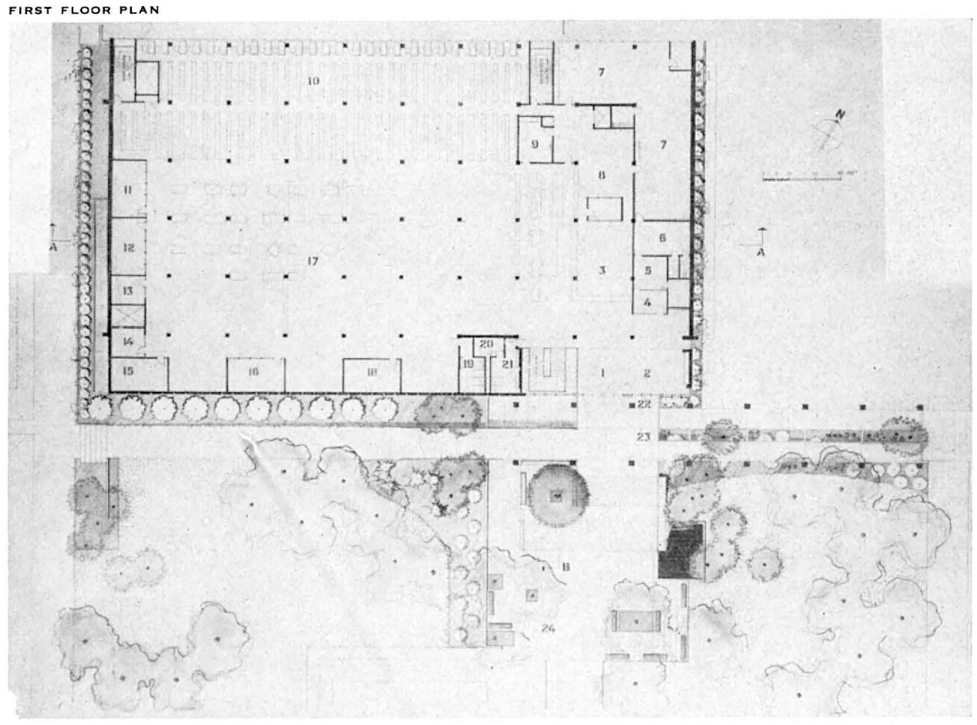
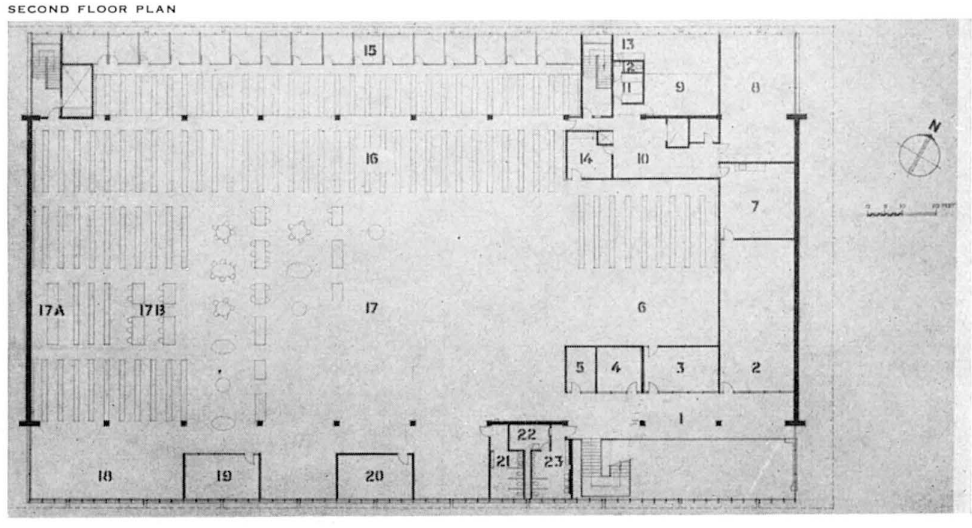


SECOND FLOOR PLAN



PHOTOGRAPHS BY LARRY FROST

This new library for the University of Nevada has been integrated into the center of classroom activity on the campus. In order to make the library a part of the central quadrangle, a covered arcade is provided to lead from the center of the west walk to the porch of the library building itself.

The three-story structure of reinforced concrete construction will accommodate 1,400 students and 350,000 volumes. The four-inch thick post-tensioned folded plate concrete roof will span ninety feet with a twenty-five-foot cantilever at each end, creating a magnificent room on the top floor. Floors will be nine-inch thick post-tensioned lift-slabs. A limestone screen on the south wall and brick ends recall materials used on nearby buildings. The glass wall on the north opens out onto a sunken garden containing intimate seating areas, pools and trees. The ends of the folded plate roof, sheathed in silver mosaic, have been molded to a bird-like form. Covering a long arcade thirty-six feet high, these forms will perch on columns sheathed in red granite.

The main feature of the library plan is its flexibility. Designed to support stacks at any location, with permanent partitions held to a minimum, the library may be re-arranged over a period of years, without costly changes. The entire north wall can be unbolted at a future date and moved to the north, accommodating a major expansion, when this becomes necessary.

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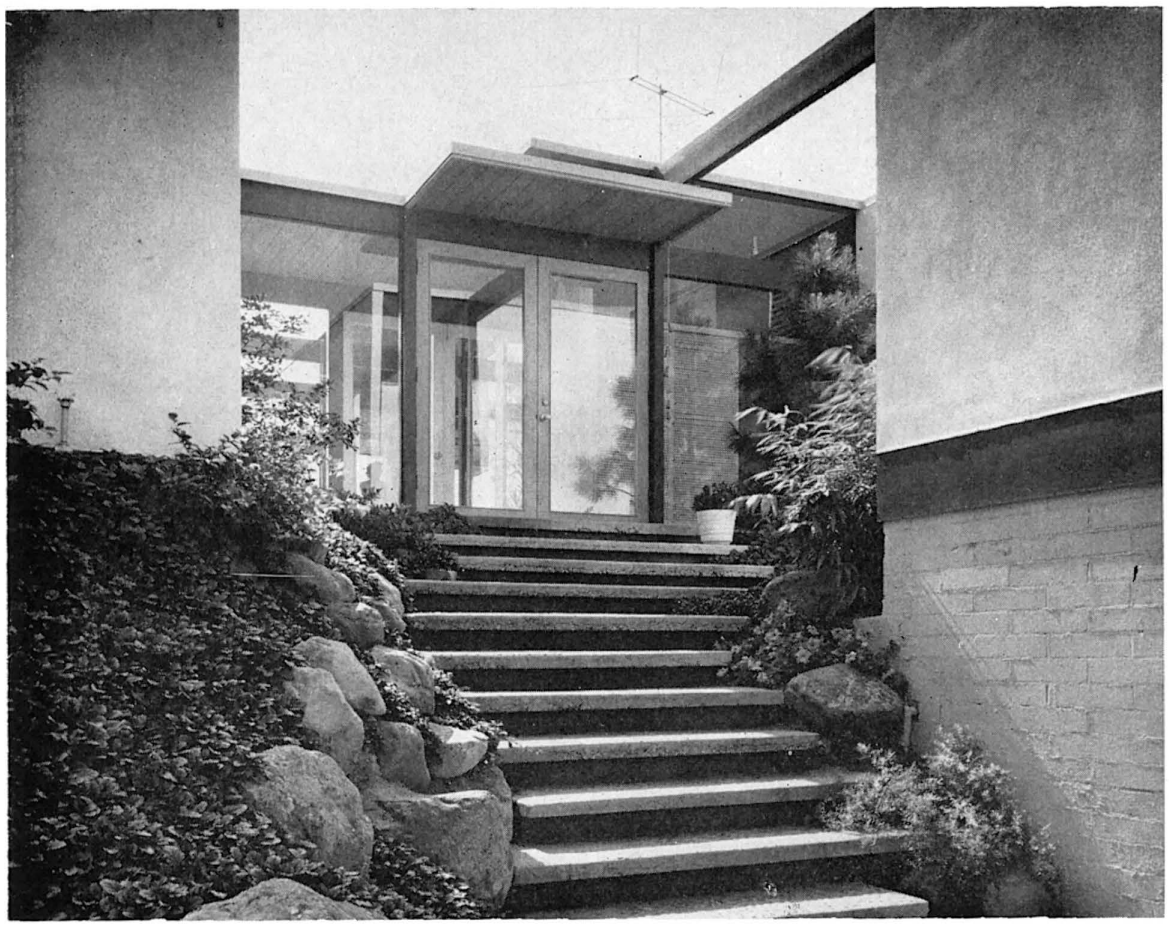


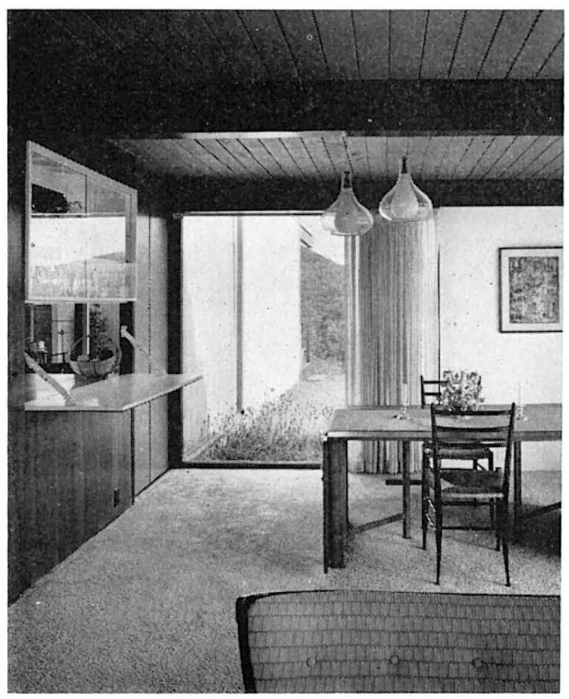
The site commands a 270° view of the city and hillside areas. The house was planned to utilize the property without disturbing the 25 or 30 oak trees on the land. A natural building area existed on the highest elevation and by carefully siting the house with the master bedroom extending out above the trees, the house could utilize this favorable position.

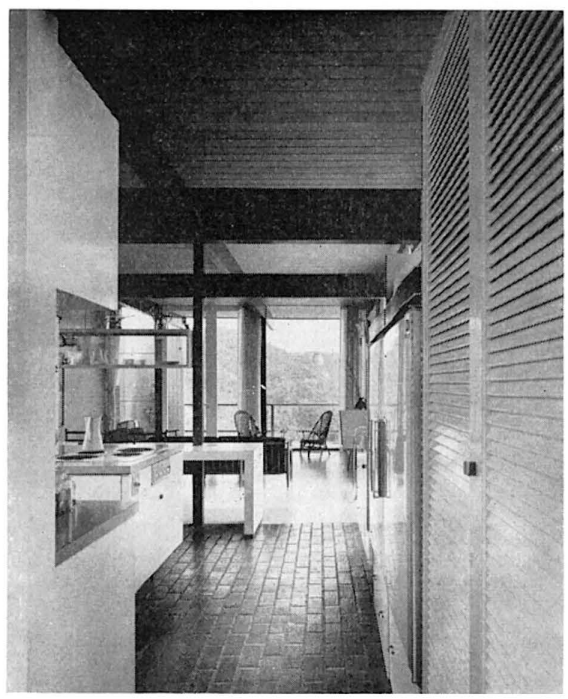
Other considerations included space for a future swimming pool and a studio.

The house took a cruciform shape with the entry drive and carport underneath the master bedroom. Special consideration was given to separation of the two children's bedrooms from the master bedroom. The family area was so designed to become an extension of the kitchen and by placing the kitchen in the very center, all elements revolved around this particular nerve center. The living room was kept small and intimate and can either expand or retract with the adjacent dining area as the use demands. The entry area, kitchen and outdoor dining are paved in common brick creating a homogeneous floor pattern in the areas of heavy use.

The house was designed on a 7′ module going both ways, the structural beams being 4x12's. 2″ T and G ceiling throughout. Wall surfaces include plaster, Douglas fir texture 1.11 and walnut panelling.

HOUSE BY RICHARD DORMAN AND ASSOCIATES, ARCHITECT





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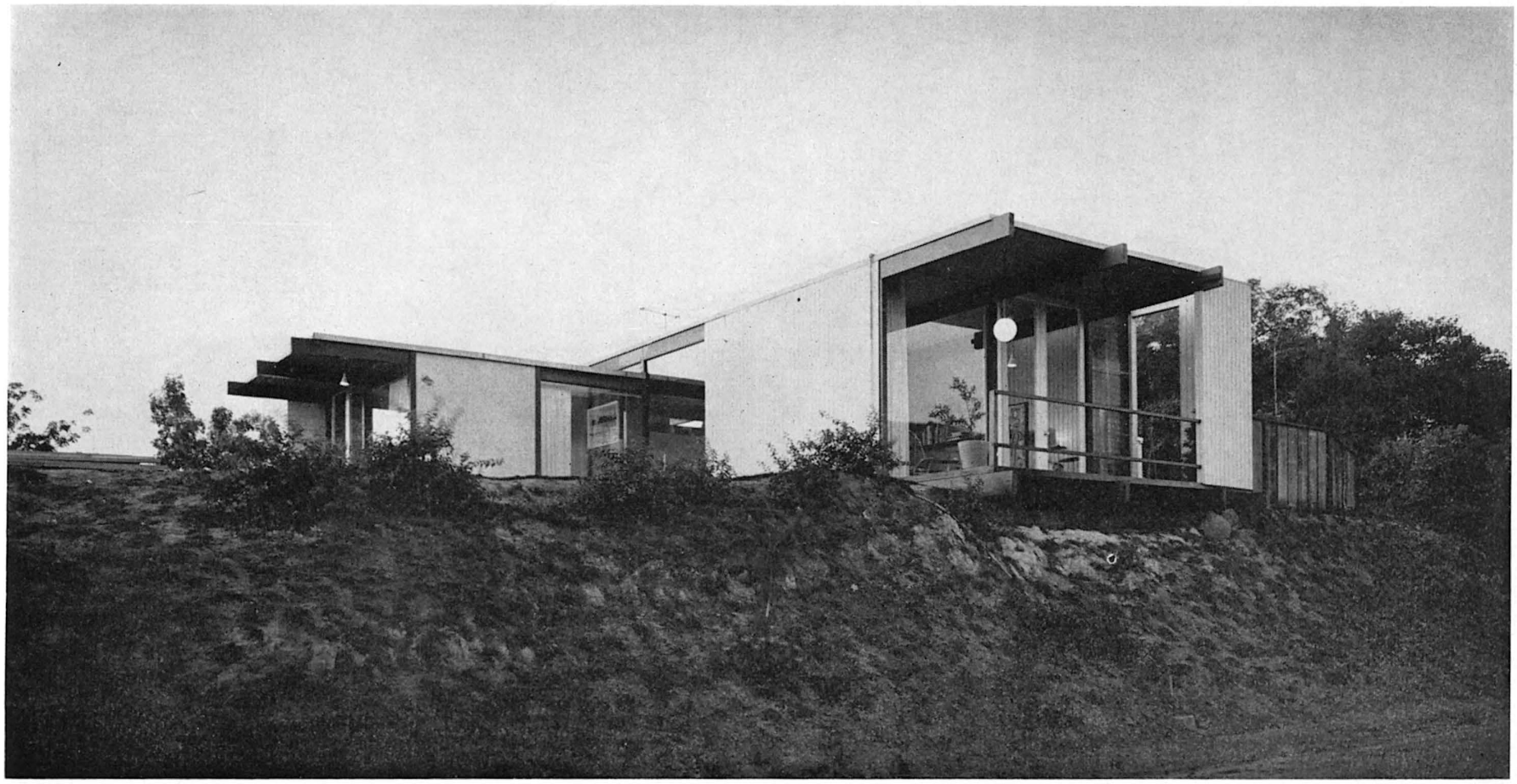

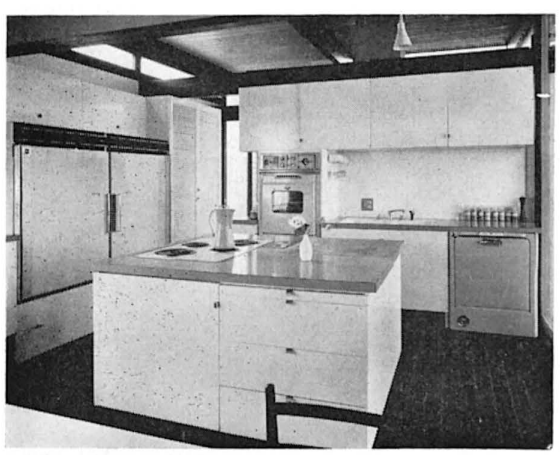

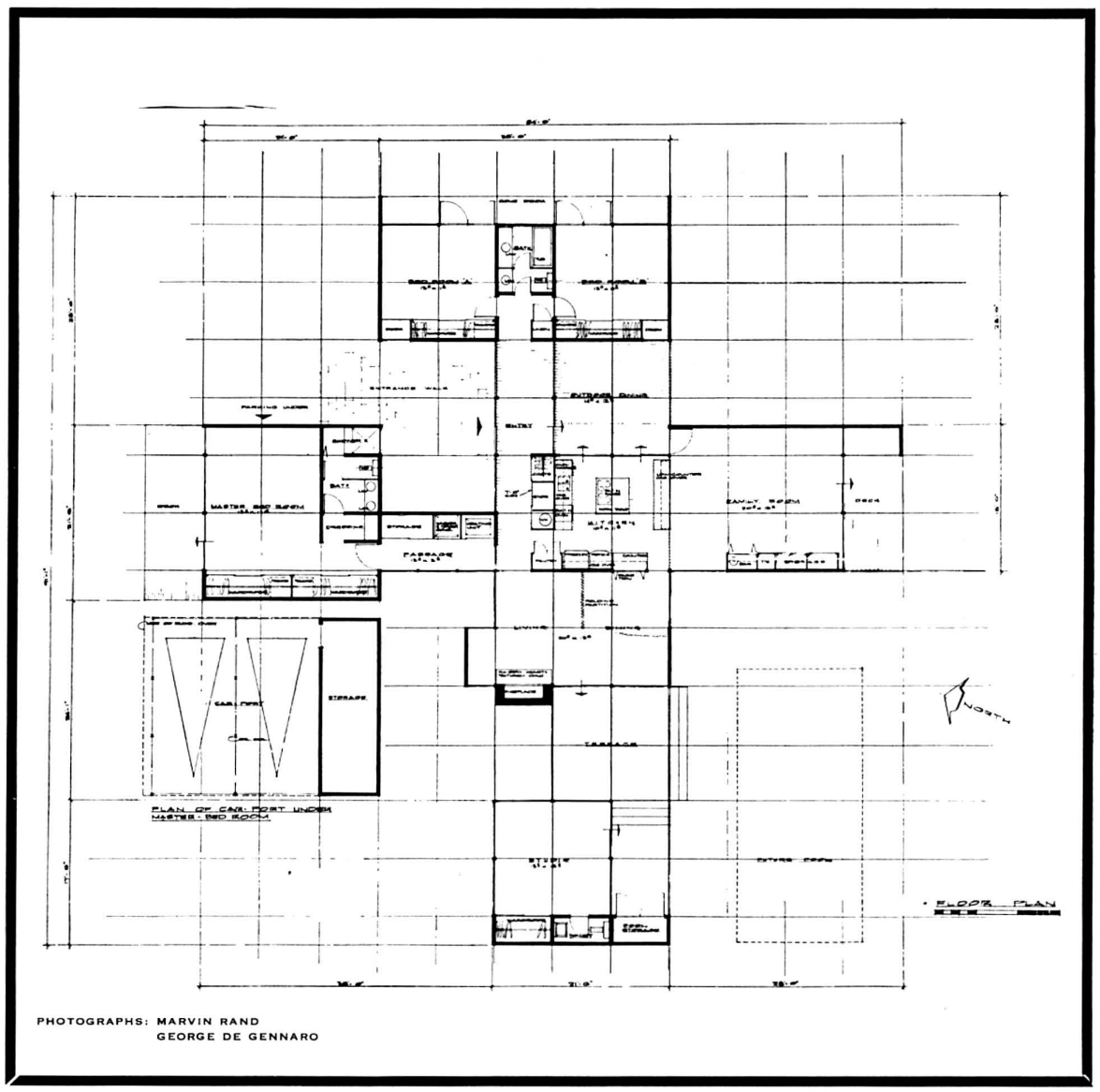

PHOTOGRAPHS: MARVIN RAND
GEORGE DE GENNARO

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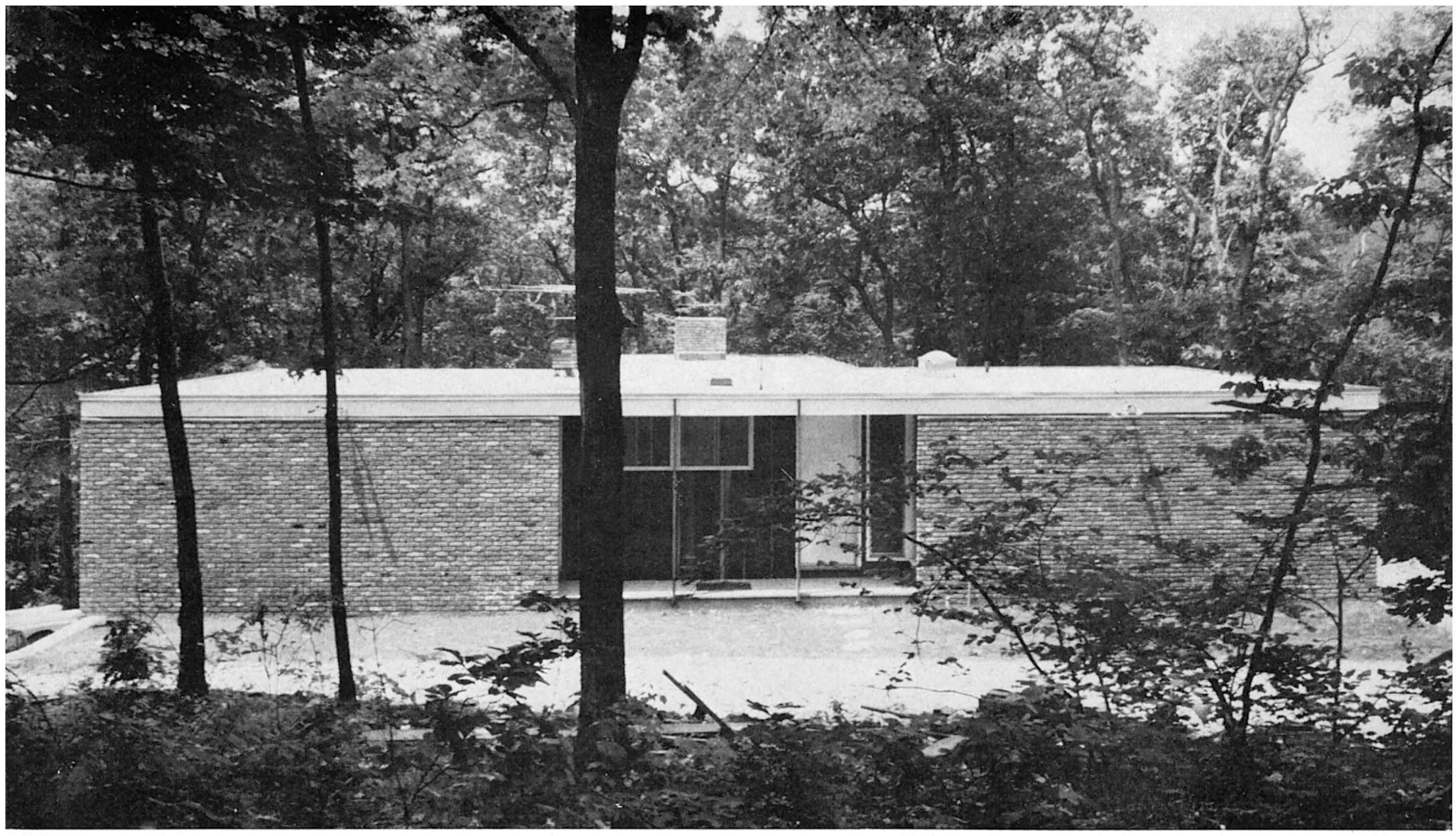
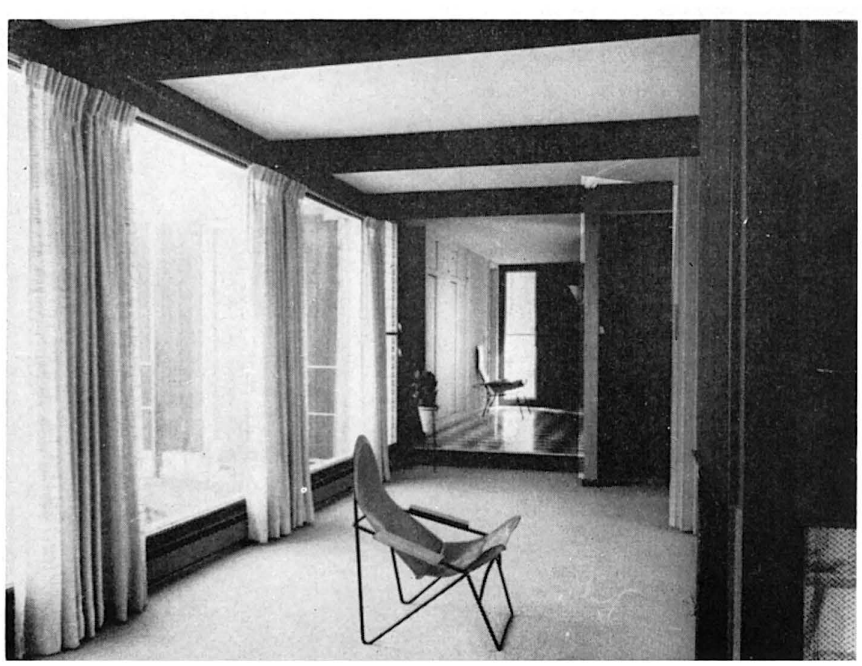


HOUSE BY OTTO KOLB, ARCHITECT

Interior view of the living room with free-standing fireplace and sitting benches. On the right aluminum sliding door gives access to the living room balcony. The wood is redwood siding. The fireplace is black enameled angle iron, the hearth and floor gray slate. Carpet: gray-beige nylon and wool. Ceiling: white plaster and fir beams stained dark brown. Handwoven gray beige silk drapes. Windows: ¼" plate glass fixed in the frame of the house structure.

Interior view of living-dining room and entrance hall with bedroom terrace on the left. Entrance hall floor: black and white vinyl tiles. Walls: natural redwood siding and built-in storage cabinet with sliding doors painted white. Ceilings white plaster. Chairs designed by Otto Kolb. Window in the back of the entrance hall with louver slats. Fir sliding wall to divide off the dining area is painted blue on the living room side and white on the dining room side.



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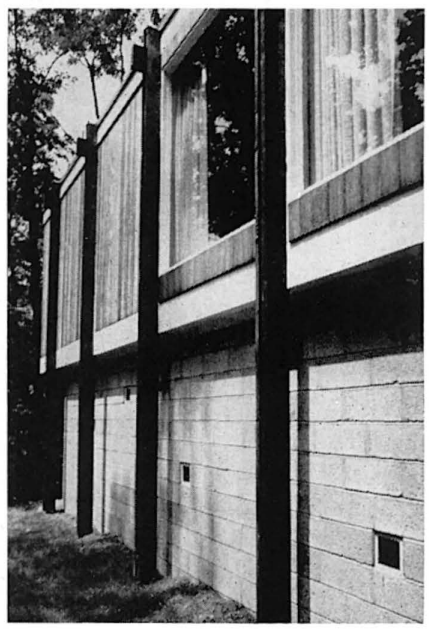
This small house in New Jersey is on a rolling terrain in semi-open countryside. The entrance is at a one-story level with two stories developed down a mild slope. Entrance is through a paved hallway leading to a living-dining room which forms an elevated wing completely surrounded by trees.

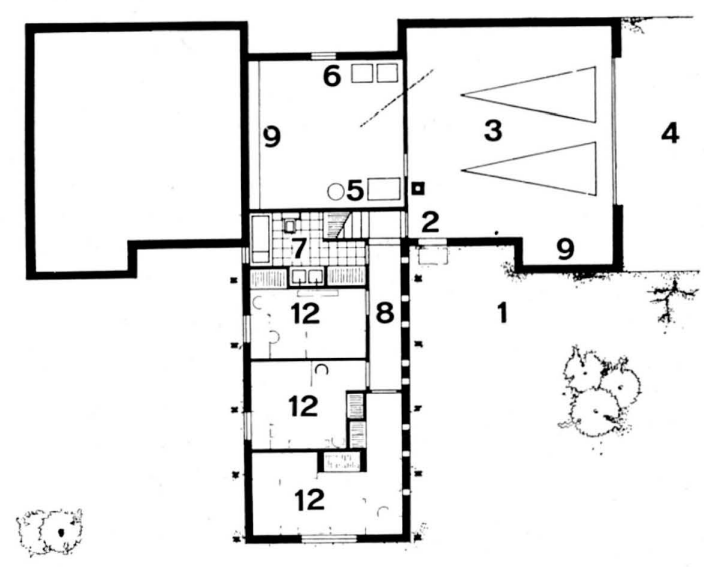
The master bedroom is also at this level and a small immediately adjacent maid's room. A generous playroom is directly off the kitchen area and is adjacent to a small screened eating porch. The lower level contains a large two-door garage, three children's bedrooms with bath, and a storage and utility area.

Right: View from below the west side, with living room wing in the center, garage and playroom wing on the right and master bedroom wing on the left. Redwood living room balcony; rail: ½" all iron rod, enameled black; facers: white pine, enameled white.

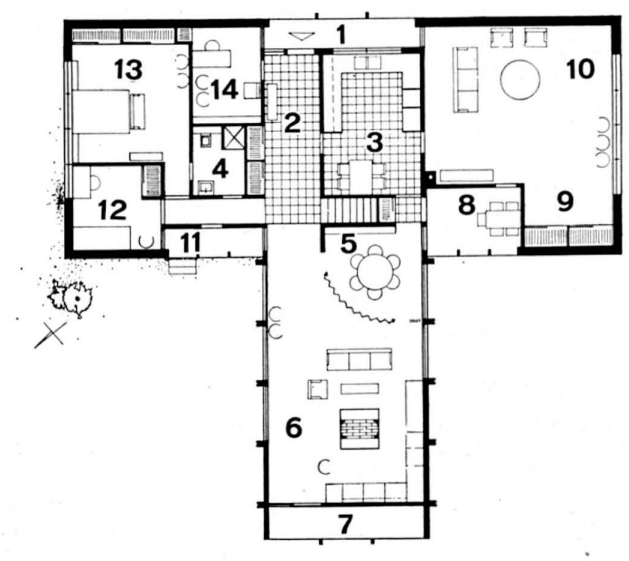


View from the garage entrance and living room wing terrace, with children's bedrooms below. In the hallway leading to the children's bedrooms: eight small square windows, blue, red, yellow, green and clear glass fixed in frame. Fir columns stained dark brown. Natural redwood siding. Walls: 8" cinder blocks, unpainted. Windows: fixed - in - frame ¼" plate glass.

1. GARDEN TERRACE
2. TERRACE ENTRANCE
3. GARAGE
4. DRIVEWAY
5. HEATING AND BOILER
6. LAUNDRY
7. BATHROOM
8. HALL
9. STORAGE
12. CHILDREN'S BEDROOMS



1. ENTRANCE TERRACE
2. HALL
3. KITCHEN
4. BATHROOM
5. DINING AREA WITH REMOVABLE WALL
6. LIVING AREA WITH OPEN FIREPLACE
7. BALCONY
8. SCREENED OUTDOOR EATING AREA
9. STORAGE
10. PLAYROOM
11. BEDROOM TERRACE
12. BEDROOM
13. MASTER BEDROOM
14. STUDIO



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PRODUCTS merit specified

For the three new Case Study Houses

Designed by Killingsworth, Brady and Smith, architects

The following are specifications developed by the architects for the three new Case Study Houses and represent a selection of products, on the basis of quality and general usefulness, that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified." As the houses progress, other specifications will be noted.

WEST COAST LUMBERMEN'S ASSOCIATION
Framing for the three houses will be Douglas fir. This conventional method is used because of its economy and flexibility. Vertical members are 2x4 and 16" O.C. Horizontal combination rafter and ceiling joists are 2 x 10 at 16" O.C.

GLADDING McBEAN & COMPANY
Permanence and quality were prerequisites in the tile work. For this reason, the floors in the baths and the wall above the sunken tub will feature Gladding McBean tile, in House "A."

ARCADIA METAL PRODUCTS
Sliding doors are used throughout the three houses to provide indoor, outdoor living. These units were selected for their "machine like" precision and trouble free operation. The doors are 10'-0" in height and varying width, and feature the inside screen.

DOUGLAS FIR PLYWOOD ASSOCIATION
The beams on the exposed framing will be glue laminate. These have been selected so that finer detailing and long spans may be used without the problems of checking and twisting.
Texture 1-11 is used for exterior finish on House "B." This handsome, easily applied material was selected for its delicate, well defined texture, which complements the simple proportions of the building.

CHALLENGER LOCKS
Challenger Locks will be used on the project. They have been selected because of their excellent design and simplicity of operation. The precision of engineering and unobtrusive forms make them particularly suitable for quality installation.

POMONA TILE MANUFACTURING COMPANY
The selection from Pomona Tile to be used in House "C" will be made from a wide variety of colors, surfaces, sizes and shapes. The product's durability and maintenance qualifications make it ideal for extensive use in kitchen and bathroom installations.

THERMADOR ELECTRICAL MANUFACTURING COMPANY
Built-in kitchen appliances will be by Thermador. These appliances offer an exceptional selection of models, combined with fine high styling which will complement the walnut kitchen cabinets.

CALIFORNIA REDWOOD ASSOCIATION
Redwood was mandatory for House "A." The intimate courtyards and gardens will be greatly enhanced by the beauty and warm texture of the redwood. The vertical boarding will provide a fine foil for the simple planting of bougainvillea, bignonia violacia and other planting associated with the La Jolla area.

TRADE-WIND FANS
Exhaust fans throughout the houses will be by Trade-Wind. These have been selected for their handsome, unobstrusive appearance, as well as their trouble-free operation.

THE MOSAIC TILE COMPANY
Mosaic Tile has been selected for House "B." This fine, warm textured material is used crossing the reflecting pool, through the entry hall, the loggia, and extending into two small intimate courtyards.

SIMPSON LOGGING COMPANY
Simpson Ceiling-Height Doors will be specified on all houses. This new concept in doors provides a handsome solution to the normal door problem. 7' 11" doors are stock items. Access is how possible to all spaces above 6' 8" and wardrobe and passage doors are developed in one piece. Simpson La Honda California Redwood Paneling is specified for the project. This unusual material is a 3/8" thick wood surface with random widths of 4", 6" and 8" redwood highly selected for texture, grain and color.

TERMINAL INDUSTRIES
Mahogany Sculpturewood by Terminal Industries will be featured on the entry hall-living room wall of House "A". This material has a delicate lineal pattern which will be laid vertically, thus providing a foil for the precast concrete slabs and the redwood siding. It will be finished with a deep bitter-brown hand rubbed surface.

BRIGGS MANUFACTURING COMPANY
Briggs Plumbing has been selected for all three houses of the Triad. These excellent fixtures are noted for their fine progressive styling. Featured will be the Joyce Lavatories, the Coronado Tubs, the Boston sinks and the Emperor water closets.

THE HAROLD JONES COMPANY
The Harold Jones Company wall materials are specified for House "C". The Jones exterior Lauan siding will be featured at the exterior-interior walls on either side of the entry way. The Lauan siding with its vertical pattern will provide an accent to the tall thin walls separating the living areas. The Jones A/B super satin surfaced Lauan mahogany will be used on the primary wall in the family room. This material has been selected for its rich color, texture and ease of maintenance.

DAVIDSON BRICK COMPANY
The paving bricks have been selected for the pavers of the bridge crossing the pool, the entry way and the garden courts of House "C". The warm color and texture of the pavers will contribute much to the friendly garden-like quality of the house.

OWENS-CORNING FIBERGLAS CORPORATION
Owens-Corning Products are specified extensively in the project. Fiberglas Acoustic Tile will be featured throughout. Textured pattern Fiberglas will be used in all living area with Sonoface in all kitchens. Insulation: 3" foil faced Fiberglas batts will be used in the joist space with 3/4" rigid Fiberglas at the decking. Roofing: Fiberglas 315-WGD will provide an excellent trouble-free roofing for all houses.

INTEGRATED CEILINGS INCORPORATED
Infinilite Ceilings will be featured in all baths. This fine delicate luminous material will provide the warm full lighting so necessary in the baths without the usual problems of T-bars and exposed hanging methods.

CENTURY 21 EXPOSITION
(Continued from page 13)

back-bone or structural discipline that integrates the entire area. All the exhibits are seen two or three times from different heights and vantage points. All the exhibits can be entered and experienced in a three-dimensional sense—rather than being isolated from the viewer.

One of the interesting aspects of seeing the interior will be from an elevated cable-car—that enters the pavilion from one end and goes out through the other facade 360 feet away. This cable-car will link this building with other areas of the exposition. The actual exhibits within this pavilion will be designed and executed by the leading architects, designers and industries throughout the world. In effect, it will be a glimpse into the future as predicted by this invitational design group.

OFFICE BUILDING—CRAIG ELLWOOD
(Continued from page 20)

require 8-foot width for automobile stalls. The north-south module varies, but is symmetrical: 4 bays are 16'-9", the center bay is 24 feet as required for driveway access. The building is elevated on "stilts" to provide ground floor auto parking. The ground floor area is not walled or enclosed except as required by building codes. Exterior walls are white Norman brick. The penthouse, which contains the double-duct air conditioning equipment, is grilled in gold aluminum and is roofed with prefabricated plywood vaults.

MUSIC
(Continued from page 6)

well apply them to the *Goldberg Variations*, the *Brandenburg Concertos*, and all the later works by Beethoven, as well as to the entire literature by Brahms, to which such critical cuss-words were regularly applied while Brahms was living. "Picasso-like" indeed! What artist has ever enjoyed greater publicity or popularity!

To go over all this ground again must seem to my readers as ridiculous as *Discus*' statements. Why? Well because, in an article of six magazine columns, entirely devoted to Stravinsky, *Discus* has not been able to recognize that his article stands for and is addressed to the very popularity and public acceptance of Stravinsky his argument denies.

All this being so, I reach my second point. If the Musicians' Union wishes to give a new direction to the concert-going public—I don't say they do, but I suggest they might—they could start in by rescuing the public from the tedium of the standard concert hall performance. Leonard Bernstein is attempting this in New York with excellent success. This would put good musicians to work. Why? Look at any European festival program. Look at the amount of unfamiliar and contemporary music that they publicize. What are these festivals put on for? To draw to their boxoffices, to their communities, the money of tourists, especially American tourists, the hundreds of thousands who go to Europe every summer to listen to music. Do the tourists all go to Europe every summer? No, of course they don't. For one who goes to Europe, twenty or a hundred stay home, and they will still travel a little distance to hear, somewhere in the neighborhood, a festival as divergent in repertoire and as interesting as those in Europe. Winter concert seasons are not enough. In summer a good part of America goes traveling. We should be having musical festivities the year round, many of them, like our own Ojai Festival, out of the city and away from parking problems and city crowds.

Year after year Stravinsky is being invited at a proper fee to go to Europe to conduct performances of his newest compositions. *Threni* was first performed by the Northwest German Radio, which a few years earlier broadcast the world premiere of Schoenberg's *Moses and Aron*. Where is this sort of musical leadership to be found in America? Who has cornered and tied down music in America to the feeble taste and moronic inhibitions of the American boxoffice? Why shouldn't we in America compete for Stravinsky's music? He lives here.

If American Chambers of Commerce cannot see the point, if American musical organizations and communities cannot bring themselves to compete with what is being done by their own kind in Europe, the Musicians' Union should, and fast. What do we have here to compete with the annual display of the latest thing in avant garde musicianship at German Donaueschingen? Well, we have the

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Monday Evening Concerts, and that's no small achievement. Listen to what is said of them in Europe. Why doesn't the union get behind them, instead of blocking them off the air? And they should supplement such an unprecedented attitude towards music in America by pushing it with the help of every available medium. The union should keep at it until the American public at last realizes, at last is fully sold on the idea, that no musicianship in Europe can do better than equal what we have here. The rest of the world should be competing for our conductors, our composers, not we for those of Europe.

Will such mass advertising or display destroy the product or decrease the use of it? What else has created the present enormous popularity of music in America except the unprecedented mechanical-electronic opportunities to hear it? When a popular composer or publisher wants his music "pushed," does he hide it from popular hearing? Does he keep it off the air? Hell, no!

Now let's get back to Seymour Shifrin's statement that the American composer is being paid hush-money to keep quiet and out of sight. It's true, of course, but the people who put up the money and honors don't see it like that. They have the honorable limitations of other people like themselves who subsidize concerts and competitions of "young composers" and "young performers" but pay no attention to the far greater needs and requirements of mature composers and mature performers.

There is one conspicuous exception, Paul Fromm, who pays plenty of his own good money to get American music composed, published, performed and recorded, spreading his money as far as it will go over the entire field. Has the Musicians' Union given him preferential treatment or encouragement?

The fact is that in every aspect of American musicianship the leaders of public taste are still hiding from their responsibilities, finding ways out of their responsibilities, using the same mossbacked rationalizations against art in their own country which occur safely to the mind of anyone who doesn't really recognize the problem and, if he does, prefers not to think about it. Concerning the American composer, leaders of public taste are so safe in the assurance of their convictions they are quite incapable of knowing that they haven't any. They know nothing about American composers; they don't want to. They know nothing about American music: preserve them from it! The entire musical world is changing orientation before their eyes; they don't want to see it. To say that an American composer or conductor is doing a better job than any European counterpart shocks accredited belief. So our good young conductors go to Europe to find opportunities.

In this national confusion of purposes, this self-imposed insulation against the facts of musical creativity and change, this hiding from the meaningful realities of altering musical taste, who should be better qualified than the Musicians' Union to speak and act positively for the cause of American music?

Do I believe that they may see their way to do something about it? No. Not at present. I do not.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

New This Month

(354a) Western architect and tile contractors in a hurry find a new full color booklet put out by The Mosaic Tile Company a big help on rush jobs. The Mosaic Tile Pacific Coast Service Plan for 1959, (form No. 239) shows the tile types, sizes, and colors available in all their Pacific Coast warehouses. The in-stock for fast service items shown, all manufactured or stocked locally, include glazed wall patterns, Jordan-Carlyle quarry tile, all-tile accessories and trim shapes. Mosaic offers another full color folder on Carlyle Quarry Tile (form No. 216) showing the eight colors of quarry tile manufactured from California clays by The Mosaic Tile Company's plant at Corona, California. Write to: The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

APPLIANCES

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit, Strickley & Company, 711 South Grandview Street, Los Angeles 57, California.

ARCHITECTURAL POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DOORS AND WINDOWS

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

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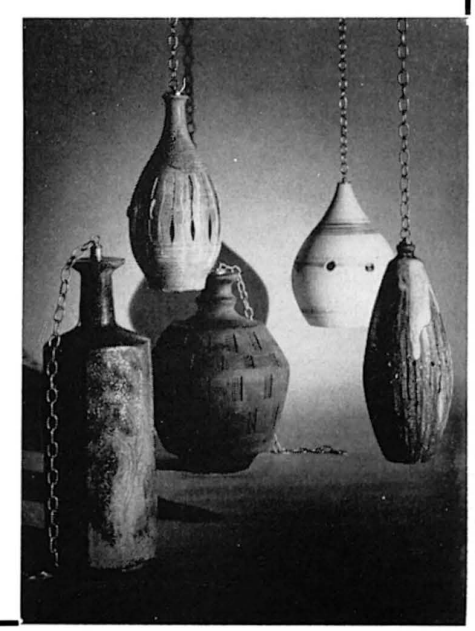

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1959 CHRISTMAS OFFER

For your holiday gift orders the magazine ARTS & ARCHITECTURE offers a FREE one year subscription, or extension, with every group of three gift subscriptions ordered at the special price of $4.00 each. Regular rate is $5.00 per year. This special offer expires December 31, 1959.

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3305 WILSHIRE BOULEVARD LOS ANGELES 5, CALIFORNIA

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weatherstripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure: Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road Road, South San Francisco, California.

(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, Cali-

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

(217a) Aluminum Sliding Glass Doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion-resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VErmont 9-4542.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skyglare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculty 1-1461.

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(332a) Jaylis Traversing Window Covering — Room Dividers: Constructed from DuPont Lucite and DuPont Zyetel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 15, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumiliting plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

FABRICS

(307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

FURNITURE

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

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(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handicrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. — Dux Inc., 1633 Adrian Road, Burlingame, California.

(167a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

✔(342a) Contemporary Furniture. Residential and office. Designed by Roger Kennedy, Gerald McCabe and Simon Steiner. Collection includes tables. desks, bedroom furniture, seating, high fidelity cabinets. Contract department. SM Furniture Company, Incorporated, 1812 Colorado Avenue, Santa Monica, California.

• Contemporary Furniture; Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz.; Contract Interiors, 333 West Colfax, Denver, Colo. Sales representative: Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(304a) Furniture: The Thomas desk is a complete work center in one unit. Sturdy wood construction. Desk top durable .Desk-lino, perfect drawing surface, stain resistant with simple, fool-proof, tilt-lift mechanism. Desk body available in blue gray or teal green. Special colors and finishes at extra cost. Dimensions: 30" deep, 60" long, 29½" high. Write to M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

(301a) Furniture: Jack Sherman, Inc., announces a complete new service. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 850 Beverly Boulevard, Los Angeles 48, California.

(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsiontite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, New York.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

ARCHITECTURAL DESIGNER (27) graduate of the Royal Academy of Fine Arts and Architecture, the Netherlands, 3 years in the U.S.A., military obligations fulfilled, seeks opportunities with architectural firm in California by February 1, 1960. Write to: Box 5912, Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles 5, California.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, Californa.

(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, California.

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(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Acessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

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(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48. California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data. —A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

PAINTS

(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel — offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

ROOFING

(341a) T Steel Roof Decking has met with enthusiastic approval due to its contemporary architectural effects, as well as economical and structural advantages. This deck spans up to 32 feet, forms a diaphragm to transmit seismic and wind loads while acting as an economical means for electrical and acoustical treatment of ceilings. For further information: T Steel Corporation, P. O. Box 487, Kirkland, Washington.

(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

SOUND CONDITIONING

(310a) Sound Conditioning: Altex Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from $300.00 to $1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. Nutone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room. — Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

STRUCTURAL MATERIALS

(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass

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(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face —reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(179a) Filon-Fiberglas and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 East Maple Avenue, El Segundo, California.

(185a) Plymolite: Translucent Fiberglas reinforced building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Avenue, Burbank, California.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington Street, Chicago 2, Illinois.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantile—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantile offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Also available is the new "Mosaic Medley Patterns"; 12 pages of full-color close-ups of random mixture ceramic mosaic patterns. Write to: The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tide molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

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(291a) Decorative Natural Stone: For residential and commercial appliction. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone is most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

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(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

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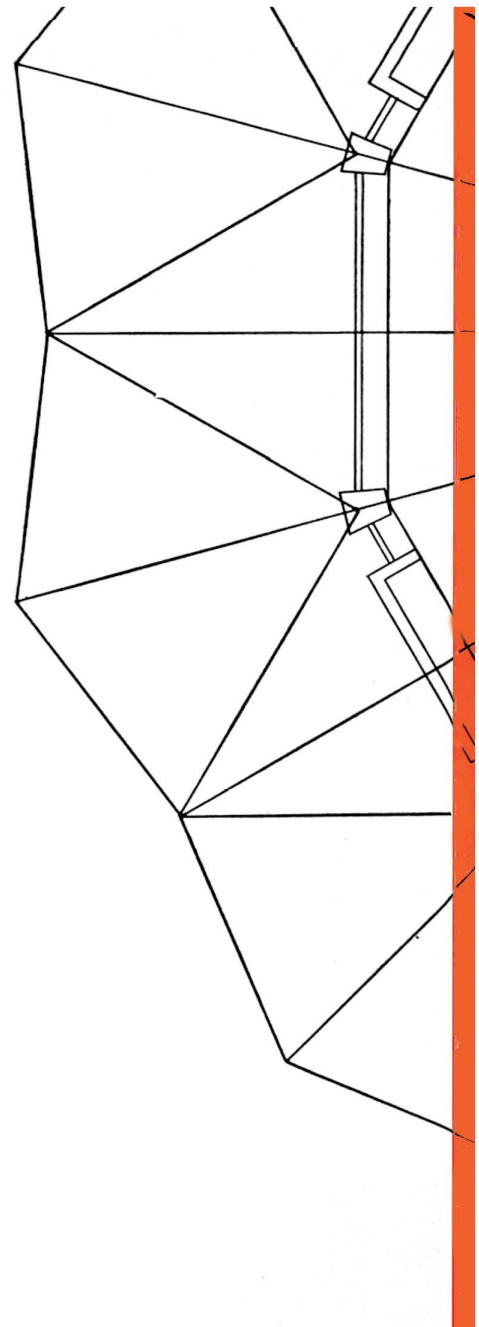

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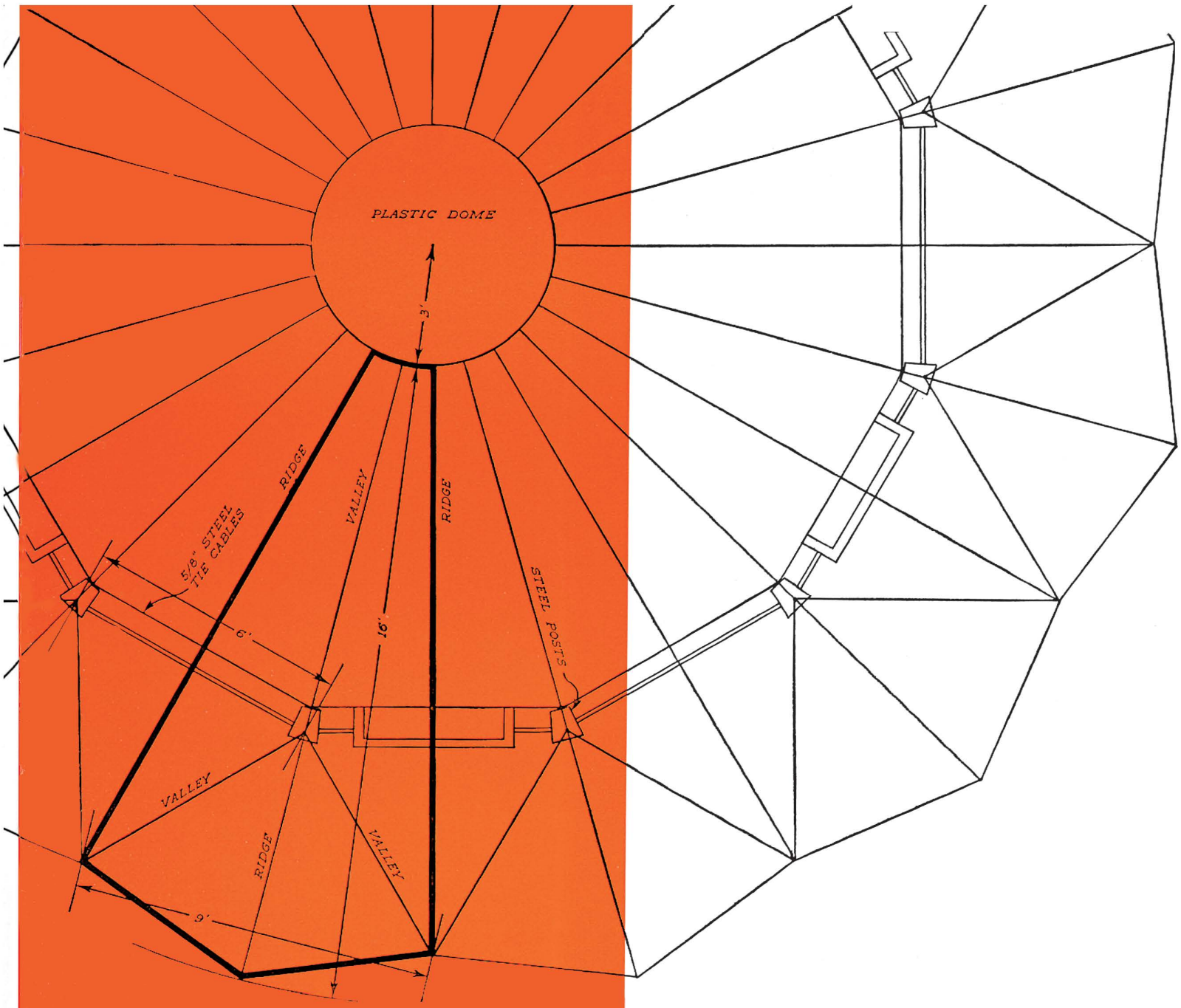

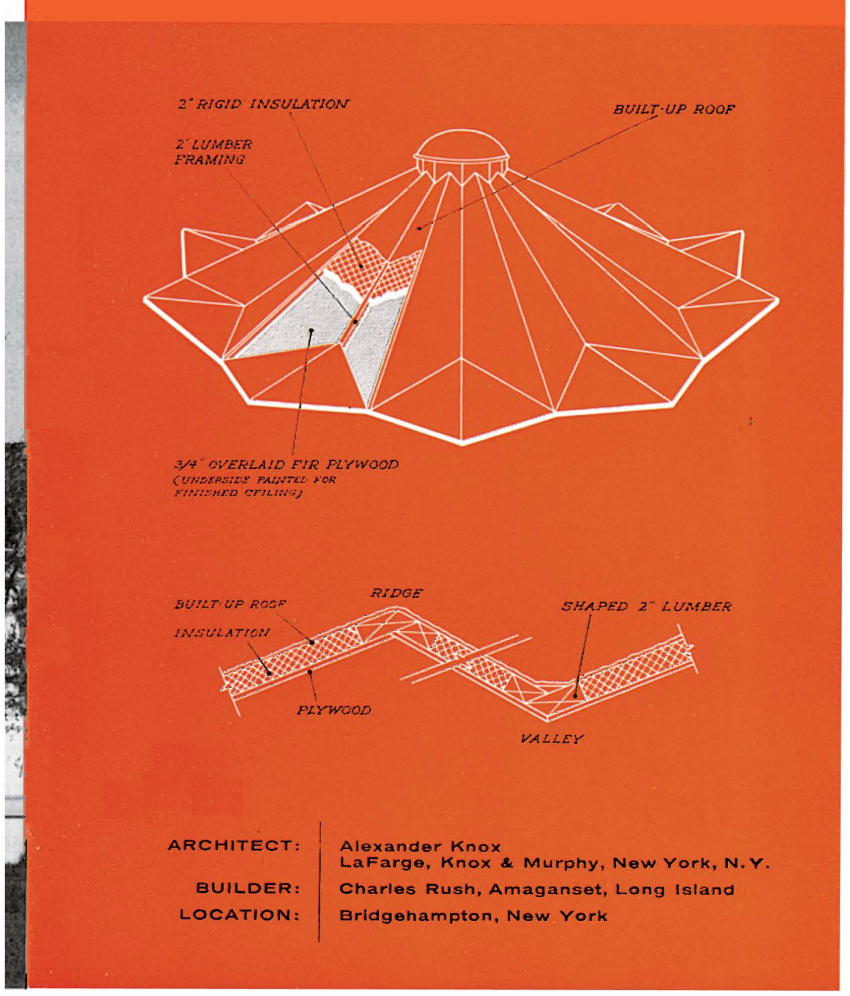

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THE PLEATED ROOF that crowns this pavilion-like living room is a prime example of the bold and imaginative forms derived from the basic fir plywood folded plate principal. Shape rather than mass is the key to its strength. The distinctive sawtooth configuration capitalizes on fir plywood's high diaphragm strength to create, in effect, a series of rigid, lightweight "V" beams. Intermediate posts, trusses and bulky framing are eliminated.

In this sophisticated circular design, the plywood folded plates provide a dome, spanning 26 feet, wall to wall. No central support is required. Where desired, far greater spans could be achieved utilizing the same basic system.

The roof itself is composed of 12 basic "boat-shaped" fir plywood components which were crane-lifted into position atop the steel supporting columns. Each component, in turn, is made of four triangular pieces of ¾" overlaid fir plywood, perimeter framed and interconnected with shaped two-inch lumber. Alternate projecting and recessed stiffeners along the ridges connect each component with its neighbors. Each component combines roof deck, insulation and finish ceiling.

For basic design data or other information, write (USA only) Douglas Fir Plywood Association, Tacoma 2, Washington.

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This modern church design owes much of its clean, soaring form to the adaptability of lumber. Springing directly from the skylighted baptistry, the spire is an extension of a three-legged truss required by the triangular structure below the spire. The triangular shape over this structure serves as a transition between the main building and the spire and also controls the direct rays of the sun coming through the skylight.

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